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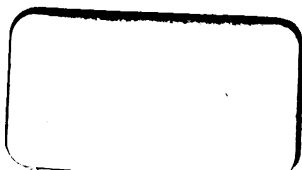
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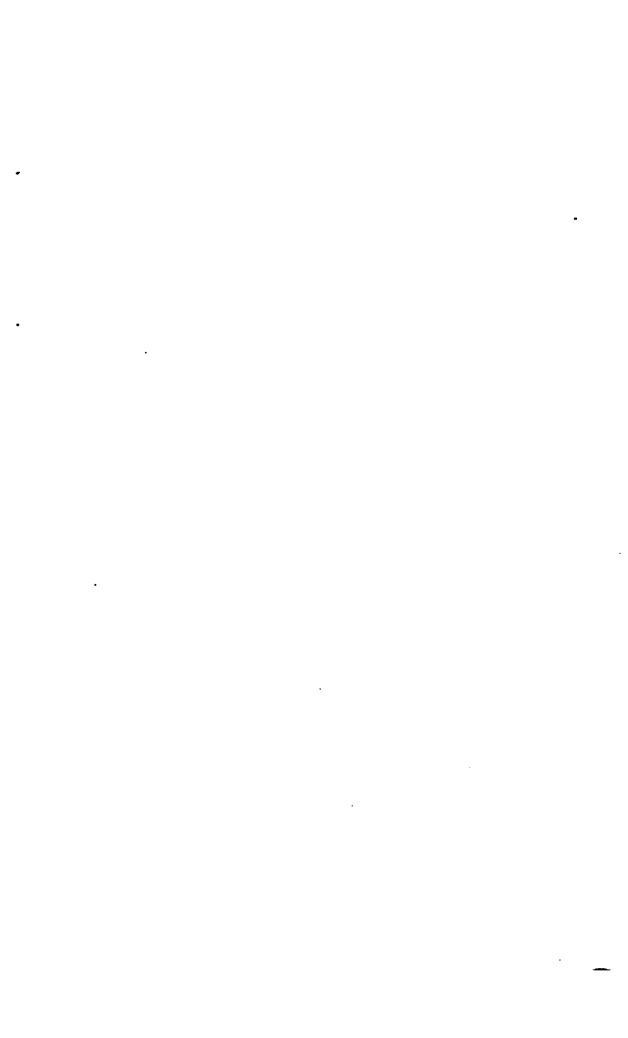
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Piazza Colonnale.

NEW PICTURE OF ROME,

AND

Its Environs,
IN THE FORM OF AN ITINERARY.

BY MARIEN VASI,

MEMBER OF THE ETRUSCAN ACADEMY OF CORTONA, &c.



A NEW EDITION, WITH ADDITIONS:

EMBELLISHED WITH

NUMEROUS VIEWS, A LARGE PLAN OF ROME, & A GUIDE TO THE
CURIOSITIES OF THAT CELEBRATED CITY.

LONDON:

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GIFT OF

MARY E. HAVEN

JULY 2, 1914.

LONDON:

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Northumberland Court.

ADVERTISEMENT.

THE celebrity which the original work of M. Vasi has acquired amongst persons of classic taste, and the rapid sale of the English translation, have induced the Editor to publish the present improved edition.

The work is in the form of an Itinerary, and is divided into such portions, or routes, as the visiter will be able to accomplish in a given time. Every thing worthy of attention is distinctly noticed, and each day's walk is so carefully arranged, that the trouble and confusion generally arising from the indiscriminate view of numerous objects, are by this means avoided. Many useful hints respecting Hotels, Lodgings, Provisions, &c., have been prefixed to the present edition, the Index has been much enlarged, and the whole work carefully revised, so as to render it a complete Guide to the Curiosities of the Roman Capital.

The Views of Public Buildings are executed from designs by Cipriani and Parboni, and are far superior to those in the foreign edition of this work; and the Guide to the Curiosities of Rome, which has been engraved expressly for this publication, will be found

particularly useful to the visiter. The work is also accompanied by a Plan of Rome and its Environs, in which the Latin names have been preferred for the more complete illustration of classic authors.

The Routes to and from Rome are minutely described in REICHARD'S ITINERARY OF ITALY, and those travellers who propose visiting other parts of this interesting country, will also find the following works particularly worthy their attention:

ORGIAZZI'S STATISTICAL, POLITICAL, MINERALOGICAL, and MODERN MAP of ITALY, and VASI'S NEW PICTURE of NAPLES and its ENVIRONS.

Those who are not familiar with the Italian language, may derive great assistance from BERNARDO'S ITALIAN INTERPRETER.

NEW PICTURE OF ROME.

HINTS TO STRANGERS.

AS the labours of M. Vasi are principally devoted to a description of the works of art in Rome, the following Hints have been prefixed by the English editor for the information of the traveller.

PASSPORTS, CUSTOM HOUSE, &c.

If the traveller wish to avoid the intrusions of the custom-house officers on his entrance into Rome, he should provide himself with a ticket of permission or *lascia passare*, which he may obtain by previously writing to his banker or to the British consul at Rome. If he does not procure this, he will be obliged, as soon as he arrives, to proceed to the custom-house and undergo a tedious examination, or else give a fee from four to ten paoli according to the quantity of luggage.

The office where foreigners must deposit their passports during a residence at Rome is situated in the Palazzo Madama, which is inhabited by the governor of the city.

COINS.

Accounts are kept here in crowns or scudi, called scudi Romani and scudi Moneta, in paoli and bajocchi. Each scudo contains 10 paoli, and each paolo 10 bajocchi. The scudo is worth about 4s. 4½d., and the paolo about 5½d. The scudo is also sometimes divided into 3½ testoni, 500 quattrini, or 1000 half quattrini.

GOLD.

	s.	d.
Double zecchino of 49 paoli	18	9½
Doppia or Pistole of 31½ paoli	13	9½
Zecchino or sequin of 21½ paoli	9	4½
Half doppia or pistole of 15½ paoli	6	10½
Half zecchino of 10½ paoli	4	8½

SILVER.

Scudo Romano or Roman crown of 10 paoli	4	4½
Half scudo of 5 paoli	2	2½
Testone of 8 paoli	1	3½
Papetto of 2 paoli	0	10½
Paolo	0	5½
Half paolo or piece of 5 bajocchi	0	2½
Piece of 2½ bajocchi	0	1½

BASE SILVER.

Double carlino of 15 bajocchi	0	7½
Carlino of 7½ bajocchi	0	3½
Double bajocchello of 4 bajocchi	0	2
Bajocchello of 2 bajocchi	0	1

The copper coins are the bajoccho, the half bajoccho, and the quattrino.

Napoleons are also current here for 36 paoli, old louis d'ors for 44 paoli, and Spanish dollars for 10 paoli.

The principal bankers at Rome are Messrs. Torlonia and Co., who are very obliging to English travellers.

EXTENT, POPULATION, &c.

The present walls occupy nearly the same circuit as the most extended ancient wall built by Aurelian in 270. They are $12\frac{1}{4}$ English miles in circuit, and include about 5 English miles square, of which only about $1\frac{1}{2}$ square mile is occupied by dwellings; the remainder being laid out in market gardens and vineyards.

The population in 1823 consisted of 136,269 souls. Of these 27 are bishops, 1395 priests, 1565 monks and 1370 nuns. There are also about 8000 Jews.

CLIMATE, &c.

The great heat of the sun during the summer is very inconvenient, and as the temperature of different streets sometimes varies as much as twenty degrees, the visiter will find it necessary either to hire a coach which will cost about four paoli an hour, or to provide himself with a cloak which he may put on or off at pleasure.

The unhealthy season is generally reckoned from the close of July to the first rains in October; during that period, it is considered dangerous to reside in the vicinity of Rome, except on elevated situations. The visiter should then adhere to one residence, keep his bed exposed to the air during the day, and carefully avoid intoxication. Without these precautions, he runs the risk of catching dangerous and often fatal fevers. Besides this *aria cattiva*, as it is called, Rome is subject even

in winter to a south-east wind, called in Italian *sirocco*, which is extremely unhealthy and debilitating, though it does not produce fevers.

Consumption, regarded every where as incurable, when arrived at a certain point, is at Rome a terrible sort of plague, which may be communicated to people in health not only by using the clothes and furniture, but even by inhabiting the apartments of those who have died of it, unless they are thoroughly cleansed and whitewashed.

There are two English physicians constantly residing at Rome.

PROVISIONS.

Provisions at Rome are plentiful and cheap. Bread is sold at about 3 bajocchi the pound, but it is rather spongy. Beef and mutton cost from 6 to 8 bajocchi, per pound; veal from 1 to 2 paoli; lamb and pork 6 or 7 bajocchi; kid, from 8 to 10 bajocchi; fowls, from 3 to 4 paoli each; ducks, 2 to 3 paoli each; turkeys, from 8 to 10 bajocchi per pound; wild ducks, 4 or 5 paoli per brace; goat's milk, about 3 bajocchi per foglietta (about a pint); cow's milk, about 5 bajocchi per foglietta; butter, from 1½ paolo to 2 paoli per pound; Dutch cheese, 1½ paolo per pound; Parmesan cheese, about 2 paoli per pound; and eggs, from 1 to 2 paoli per dozen.

Fish is usually sold at 1 paolo per pound, but the better kinds such as turbot, usually cost 1½ to 2 paoli.

Potatoes are sold at 1 bajoccho per pound, and

apples, pears, grapes, and peaches, at about 3 bajocchi per pound.

Wines of all kinds may be procured here, but that most commonly used is Orvietto, which costs from 1½ paolo to 2 paoli the bottle. It is a very pleasant wine, but is often rendered unwholesome by adulteration. Velletri wine costs about 12 bajocchi; rum, from 5 to 6 paoli; and Bordeaux wine, from 5 to 8 paoli, according to its quality.

WATER.

The water of the Fontana di Trevi, which is supplied by the aqueduct of the Acqua Virgo, is the best water of the three aqueducts that supply Rome. That called *del Grillo* is the second best. The water of the Tiber, if allowed to deposit during six months in a cistern, is fit for drinking. The wells in Rome rise and fall with the water of the Tiber, with which therefore it appears they communicate. Their water is wholesome, except when contaminated by extraneous putrid matter.

The method of raising water to the upper part of houses is singular. This operation is not performed by pipes as in England, but in the following manner. A strong iron wire is fixed with one end above the window, to which the water is to be raised, and the other end over the fountain. Along this iron wire a bucket with a rope attached is made to slide. The rope passes over a pulley above the window, and the end of it is held by the person in the room, who, as soon as the bucket is

filled, draws it up, and it slides along the wire to the window.

HOTELS, LODGINGS, &c.

The principal hotels are the Albergo di Londra, and Albergo d' Europa, both in the Piazza di Spagna; the Albergo della Gran Bretagna in the Strada del Babbuino; the Albergo di S. Carlo and Albergo della Sybilla, both in the Corso; and the Albergo di Parigi, and Albergo di Russia, in the Strada della Croce. These hotels, however, are only adapted for those who wish to make some stay in Rome, as they will seldom receive travelers for less than a week. The price of large and good apartments for that time varies from twenty-eight to thirty-five scudi. Breakfast is charged about four paoli, and dinner about ten paoli.

At most of the other hotels accommodation may be obtained by the day. The Gran Vascello, in the Strada del Condotti, and the Albergo di Grammont, are both good houses.

At Frantz's Hotel, in the Strada del Condotti, there is a table d'hôte every day at four o'clock. The dinner is dressed partly in the Italian and partly in the English style, and the charge, including a bottle of wine, is six paoli.

Board and lodging at an hotel for a family of eight persons, including servants, may be obtained for five or six scudi per day.

Dinner may be procured from a traiteur from three to ten paoli per head, but the best method is

to bargain for so much a dish, as the traveller will then have enough for his servant also.

At a restaurateur's a person may dine very well for five or six paoli, including wine.

The two principal coffee-houses are situated in the Corso, where there are several others celebrated for their ices. The charge for coffee is two bajocchi per cup, or for breakfast from eight to ten bajocchi, and for ice ten or twelve bajocchi.

The best parts of Rome are the Piazza di Spagna and the Corso, and the rent of houses is dearer here than in the more retired quarters of the city. The best furnished apartments are let from 100 to 180 scudi per month, and smaller lodgings from 40 to 70 scudi per month.

Two sitting rooms, three bedrooms, and a kitchen in a street near the Corso, may be hired for 60 or 70 scudi per month ; but if the traveller is satisfied with the more retired parts of Rome, he may obtain similar apartments for 12 or 14 scudi per month.

A single person may board and lodge in a private family for about 30 scudi per month.

BATHS, &c.

The baths at Rome, which are very convenient, are much used ; they are made of well-tinned copper, are very light, and are so contrived that a person may have a bath at any temperature he wishes. The hire for a day is about six bajocchi.

HACKNEY COACHES, CABRIOLETS, GUIDES, &c.

Hackney coaches and cabriolets may generally be found in the Piazza di Monte Citorio. The fare is four paoli an hour.

Coaches for excursions to the environs cost from three to four scudi per day, according to the distance they are required to go. They may be hired at Balzani's Locanda del Orso.

If the visiter hires a guide, he should pay him about five paoli a day, leaving him to find his own meals.

POST OFFICE.

The post office is in the Piazza Colonna. Here travellers wishing to leave Rome by the mail must apply.

READING ROOM.

In the Piazza di Spagna is an English reading-room, where the London journals may be seen, and on the Corso is a circulating library.

VISITS.

Strangers who are introduced into society at Rome, will find at their door the next day several of the servants of the family of the person, at whose house they have been entertained, who expect a moderate sum, which is equivalent to the vails given in England and other countries.

THEATRES AND AMUSEMENTS, &c.

The two principal theatres are those of *Aliberti* and *Argentina*, where serious operas and ballets are represented; the Aliberti is the largest, but the spectators have a far better view of the stage in the Argentina. The former is opened for masked balls during the Carnival. In the theatres of *Valle* and of *Apollo* or *Tordinoni* which hold the second rank, comic operas, comedies, and sometimes tragedies, are performed. The two minor theatres are the *Teatro della Pace* and the *Palla Corda*; they are frequented chiefly by the lower orders of the people, the performances consisting of burlesque operas, and indifferent farces. They are closed the greater part of the year, but are all open during the carnival, except on Fridays and festivals. The pope sometimes allows musical interludes to be performed, at the theatres of Valle and the Palla Corda, from Easter to Advent.

The other principal amusements are the carnival, conversazioni, and assemblies for dancing and cards. The carnival is generally held on the seven days preceding Shrove Tuesday, and during its continuance the corso is adorned with tapestry and silk hangings suspended from every window, and enlivened by music, masquerades, and horse races. Both the latter, however, differ very much from an Englishman's idea of these amusements; for the principal enjoyment of the Italian maskers seems to consist in throwing balls of chalk at each

other; and the horses in the races run without riders, being urged to the utmost speed by a kind of spur suspended from their backs.

Another festival is held on the Thursdays and Sundays during October, on *Monte Testaccio*, which bears some resemblance to the ancient Saturnalia. On this hill are the public wine vaults, and hither, on these occasions, the Romans resort in crowds to drink the pleasing beverage, and to enjoy the other refreshments which may then be obtained here.

PROMENADES.

The *Corso*, a narrow street, about an English mile in length, is the most fashionable drive for carriages both before dinner and in the evening. During the middle of the day, or from two to four o'clock, the streets are almost deserted by the Romans, who retire to avoid the heat, so that it is a common proverb, that during that period none but Englishmen and dogs are seen out.

The *Drive* on the *Trinità de' Monti*, formed by the French, the road between the Mons Sacer and the Porta Pia, and the Paddock of the Villa Borghese, are also much frequented. Mr. Matthews says, "The Italians are admirable drivers, and go far beyond our whip club. I have seen eight horses in hand trot up the *Corso*; and have heard of twelve, arranged in three rows, of four a breast. Their rule of the road is directly the reverse of ours; they take the right hand in meeting, and the left in passing, and if two persons are in an

open carriage, or on a coach-box together, he who drives will, in defiance of the eternal fitness of things, sit on the near side."

There are fine prospects from the Aventine, the Coelian, the Esquiline, the Quirinal, the Pincian, and the Palatine hills, six out of the seven on which ancient Rome was built. The Pincian hill, in particular affords an excellent promenade, and is daily visited by the Roman fashionables.

RELIGIOUS CEREMONIES.

The principal ceremonies calculated to excite the curiosity of strangers are those of Passion or Holy week. They commence on Palm Sunday at the Chapel of the Pontifical Palace at Monte Cavallo, when the Pope officiates and distributes palm leaves, after which the Passion is chanted. Strangers wishing for admission must attend at half-past nine in the morning, and ladies must wear veils, as this is necessary whenever the Pope is present.

On the following Wednesday, the *Tenebræ* and *Miserere* are performed in the Sistine chapel as well as at St. Peter's. The service commences about an hour and a half before sunset, and is sung with greater effect than in any other country of Europe. At the Sistine Chapel, the Pope is present on the throne, attended by the cardinals, with their trainbearers.

On Thursday, between eight and nine, in the morning, the Host is carried in procession from the Sistine to the Paoline chapel, and the latter is brilliantly illuminated. At noon the Benediction takes

place in front of St. Peter's, after which the Pope washes the feet of eighteen pilgrims, and waits upon them at dinner. In the afternoon, the *Tenebræ* and *Miserere* are sung as on Wednesday, and in the evening St. Peter's is illuminated by the suspension of a cross, covered with lamps, in the centre of the dome. This illumination was originally designed by Michael Angelo, and the effect produced by it can only be appreciated by those who have witnessed it.

On Good Friday, at ten in the morning, the Host is taken in procession from the Paoline to the Sistine Chapel; and in the afternoon the *Tenebræ* and *Miserere* are repeated.

On Saturday morning at the Chiesa di S. Giovanni in Laterano, Turks, and Jews are baptized, and some fine music is performed. The Pope also officiates at the Pontifical Palace at Monte Cavallo.

During the last three days of passion week, the Pope entertains the cardinals, and well-dressed individuals are admitted to the dinners.

Strangers should remember that it is not considered etiquette to appear during this week except in mourning.

On Easter Sunday, at nine o'clock in the morning, the Pope attends St. Peter's in state, and about noon, surrounded by the cardinals, and wearing the tiara, delivers his benediction from the gallery in front of the cathedral. After this, a paper is thrown amongst the people, inscribed with the indulgences granted to different churches. In the

evening the outside of the church is splendidly illuminated so as to appear one flame of fire ; and a grand display of fire-works is made at Fort S. Angelo about eight o'clock.

On the Fête of St. Peter, the illumination and fireworks are repeated.

During Lent, there is music at three o'clock every afternoon at St. Peter's, and generally at the church *del Gesu*.

The Pope officiates at S. Giovanni in Laterano, on Ascension Day ; at St. Peter's, on the festival of Corpus Domini, when there is a grand procession, and some fine music ; at S. Maria Maggiore, on Christmas-day ; at St. Peter's, on the 18th January, being the anniversary of the day when St. Peter's chair was placed here ; and at the Pontifical Palace on Ash Wednesday.

The other religious ceremonies at Rome worthy of the stranger's attention are, the Procession of Nuns on the day of Annunciation ; the fêtes of the different saints ; and the Octave of the Dead, in the church of St. Gregory, on which occasion the utmost solemnity prevails ; the procession descends into a vault divided into two parts, the roof of which is entirely lined with bones and skulls arranged with as much symmetry and art as the varied shells of a grotto. On Christmas-eve and Christmas-day also the various churches, particularly that of Araceli, exhibit singular spectacles.

English travellers may procure tickets of ad-

mission to the ceremonies of Passion Week, by application to the British minister at Rome.

ENGLISH CHURCH.

In the early part of the year 1818, the Pope gave the English permission to assemble in a room for the purpose of hearing the church of England service read, but they were not then allowed to have a regular chapel. Their chapel now is situated in the Mausoleum of Augustus, near the Strada di Ripetta.

The English burying-ground is near the Porta di S. Paolo.

ENGLISH ACADEMY.

A subscription was commenced in England in 1822, for the purpose of forming an English Academy at Rome. Its object is to promote the improvement of British artists who would otherwise pursue their studies under great disadvantages.

MANUFACTURES.

These consist chiefly of silks of indifferent quality, of cloth both coarse and fine, printed calicoes, gloves, pomatum, essences, combs, fans, strings for musical instruments, hair powder called cyprio, medals, mosaic works, cameos, artificial flowers, busts, statues, pictures, &c.

Generally speaking, however, commerce does not flourish in this city. The traveller will do well to visit the Mosaic manufactory, where a great number of hands are employed under the direction of an eminent painter.

DRESS OF THE PEASANTRY.

The country people in the vicinity of Rome have very coarse clothing, and shew but little attention to cleanliness, even in the churches on festival days. The broad cloth worn by the better classes is imported from France and England. The country men generally carry an oiled-cloth umbrella when it rains.

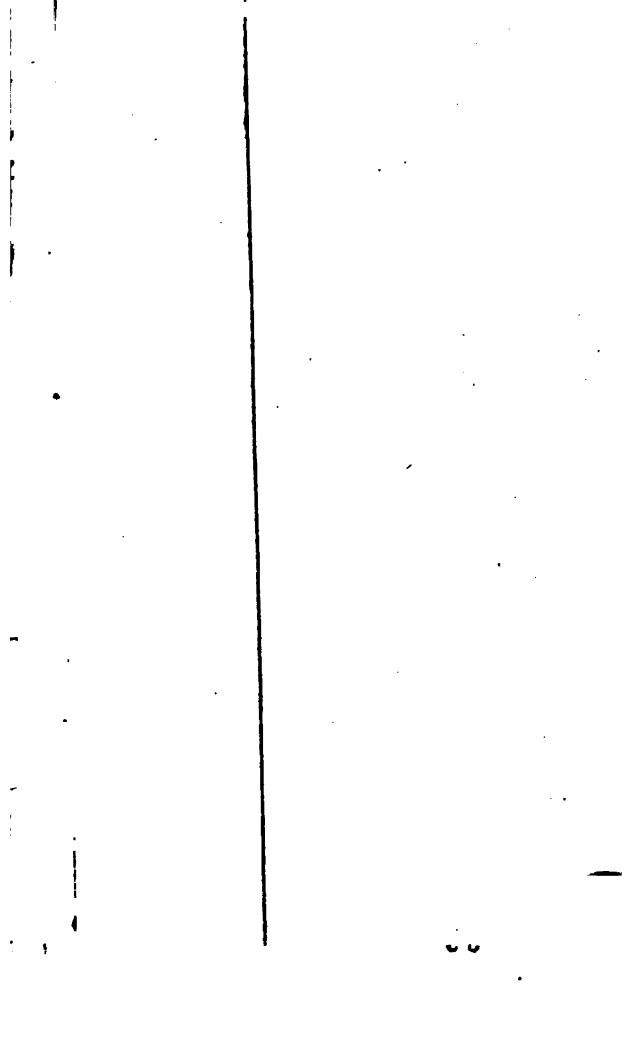
THE TIBER.

The Tiber, which passes through the imperial city, has its source near Borgo San Sepolcro, in the mountains of Tuscany, about 160 English miles from Rome. In this course it receives the waters from the Val di Chiana, the Nera, the Teverone, and some smaller streams. Its breadth at the Ponte Sisto and Ponte S. Angelo is from 310 to 320 English feet; and its height above the sea 33 English feet. The depth during summer, when it is the lowest, at mid-channel varies from 10 to 20 English feet. The rapidity of the stream is so great as to turn several boat mills, three or four of which are moored with chains. The water is turbid and of a dull yellowish colour, but is not considered unwholesome if allowed to deposit in cisterns; though it is not generally used for domestic purposes, most parts of the town being supplied with water from one of the three aqueducts. Floats of wood are sent down the Tiber from Perugia, though it is not navigable for boats as far as that place on account of several rapids. Sea gulls

are sometimes seen flying about the Tiber at Rome: they come up from the sea which is 14 English miles distant.

FERRIES.

There are four stations in Rome where the Tiber may be crossed by ferry-boats. A rope, on which is a moveable pulley, is fixed across the river, and to this the head of the boat is attached by a long rope. The boat is placed with its head up the stream, and is moved across by the current in either direction according as the helm is steered.



ROME

WALKS THROUGH ROME.

FIRST DAY.

Those who visit this celebrated city will find the following observation of Mr. Sass, in his "Journey to Rome," well worthy of attention. He says, "Every one, on visiting a celebrated city, should endeavour to become acquainted with its localities: to do this, I would recommend that the most elevated points should be ascended, taking a map, and from thence to compare every part, marking the situation of the principal buildings. The circuit of the city should next be made, and by doing this, in a short time, the whole place would be familiar. The best places for this purpose are the tower on the Capitoline Hill, and the tops of the Antonine and Trajan columns; these being centrically situated, the city, ancient and modern, spreads itself around them. Besides these, there are fine points of view from the Pincian Hill, Mount Janiculum, the castle of St. Angelo, and the top of St. Peter's."

Travellers who proceed to Rome through Tuscany or Ancona, pass the *Ponte Molle*, situated on the Tiber, two miles from that city. This bridge was greatly damaged in the celebrated battle between Constantine the Great and the tyrant

Maxentius, who, having been defeated, threw himself into the river. Of the ancient bridge, erected by Æmilius Scaurus and called Pons Æmilius, nothing remains but the pilasters, and the tower, which, under Pius VII., was cut in the middle, and converted into a triumphal arch. The statues of different saints, placed at the extremities are its principal ornaments. The breadth of the river here is 406 English feet.

After passing this bridge, a pretty little temple is seen on the left, situated in a vineyard; it contains a statue of St. Andrew, and was erected by Pius II., when the head of that saint was sent from the Morea to Rome.

On the same road, anciently called the *Flamian* way, stands a small church, of a polygonal form, erected by Julius III., in honour of St. Andrew, after the elegant designs of the celebrated Vignola.

Advancing towards the town on the left stands a Cassino, called Pope Julius' Cassino or Villa. The architect was Balthazar Peruzzi da Siena. The magnificent palace, at the farthest end of the road, is known by the same denomination; it was built from the designs of Vignola, and belongs to the Apostolical Chamber. To the right of this palace, in a cross road, is the arch under which one passes to arrive at the fountain called *Acetosa*; a mineral water with an acid taste, and extremely salutary for various diseases.

In returning along the high road, on the left side stands the delightful villa of his Royal High-

ness Prince Stanislaus Poniatowski, which was constructed under the direction of Joseph Valadier.

Advancing forwards is seen the

PORTA DEL POPOLO,

(Gate of the People.)

When the Emperor Aurelian extended the walls of the town, in order to enclose the Field of Mars, he constructed a gate which was called the Flaminian, on account of its standing in the street of that name: but as it was almost on the verge of *Mount Pincius*, and the road to it very steep, the Gate of the People, was built; and was at that time, as well as at present, considered the principal one in Rome. It was repaired in 1562, under the directions of Michael Angelo Bonarotti and during the reign of Alexander VII., its interior front was ornamented by Bernini: these embellishments were added on account of Christina Queen of Sweden's arrival at Rome. This gate immediately leads to the

PIAZZA DEL POPOLO,

(Square of the People.)

There are few cities which offer such a grand and imposing appearance, as Rome, on entering from the Gate of the People. The first object which strikes the eye is an immense square, in the midst of which stands a grand Egyptian Obelisk, and a fountain; a delightful garden adds to the beauty of this view, which is terminated by two very handsome churches, uniformly constructed

and the commencement of three long and spacious streets. The whole forms a coup-d'œil which may serve to give a stranger a just idea of Roman splendour.

The superb obelisk above-mentioned was erected at Hieropolis, by Sesostris king of Egypt. The Emperor Augustus transported it to Rome, and placed it in the great Circus; whence Sixtus V. removed it to this spot, in 1589, under the direction of Fontana, who also erected the fountain. It is of red granite, and covered with hieroglyphics: it is eighty feet high without the pedestal, which is twenty-seven. On the side of the city-gate is the

CHIESA DI SANTA MARIA DEL POPOLO,

(Church of St. Mary of the People.)

This Church was built in 1227, at the expense of the Roman people, Alexander VII. gave it its present form, under the directions of Bernini. The following are the most remarkable objects: on entering the church on the right side, in the first and third chapel are some paintings of Pinturicchio. The second chapel is decorated with sixteen columns of fine marble. The Altar-piece is one of the finest works of Carlo Maratti. On the great altar, is an ancient picture of the Virgin, which is one of those said to have been painted by St. Luke. In the chapel, to the right of the great altar, is a fine picture of the Assumption by Annibal Caracci: the Crucifixion of St. Peter, and the Conversion of St. Paul, (side paintings) are by Michael Angelo Caravaggio.

The last chapel but one, which belongs to the family of Chigi, is one of the most celebrated in Rome. The decorations were designed by Raphael; the paintings of the frieze and the altarpiece were begun by Sebastian del Piombo, and finished by Francis Salviati; this artist also painted the rest of the chapel, except David and Aaron, which were executed by Vanni. In this chapel are four statues, two of which, representing Daniel in the Lions' Den, and the Angel taking Habakkuk by the hair, are by Bernini. The other two, which represent Elias, and Jonah sitting on the Whale, are by Lorenzetto, they are both highly esteemed works, particularly Jonah, having been executed not only from a model of Raphael, but even under his direction. The magnificent tomb of the Princess Odescalchi Chigi, near this chapel, is from a design of Paul Posi.

Of the three handsome streets in the *Piazza del Popolo*, the one on the right, called *di Ripetta*, runs along the Tiber to the *Piazza di S. Luigi*; the other to the left, called *del Babuino*, crosses the *Piazza di Spagna*, and leads to Mount Quirinal: the third, which is between the preceding, is called

STRADA DEL CORSO,

(*Street of the Course.*)

This street, which took its name from the horse-races introduced into it about the time of Paul II., is certainly the handsomest, and most frequented in Rome. It leads directly to the foot of the Capitol,

and its entrance is decorated by two fine churches of uniform architecture, by Rainaldi: the one on the right is called *S. Maria di Monte Santo*, (St. Mary of the Sacred Mount;) the other *S. Maria de Miracoli*, (St. Mary of Miracles.)

This street is the fashionable drive after four o'clock in the afternoon, and here are several houses celebrated for their ices. One in particular, occupying the lower part of a palace, is embellished with numerous paintings.

There are a number of fine edifices in this street, amongst others the

CHIESA DI GESU E MARIA,

(*Church of Jesus and Mary.*)

It was built in 1640, from the designs of Carlo Milanese and Rainaldi. This church, which is embellished with some fine marbles, contains several tombs of the Bolognetti family. The great altar-piece, and the pictures in the vault of the church, are by Giacinto Brandi. In the Sacristy, the altar-piece, &c., are by Lanfranco.

Almost opposite is the church of *San Giacomo degli Incurabili*, (St. James of the Incurables), so called, from the hospital contiguous to it, where poor persons who have incurable maladies are received.

In the street, by the side of the church of St. James, was the cabinet of the Marquis Canova, the celebrated Venetian sculptor; the merit of his works surpasses any eulogium that can be given; it suffices to say, that the name of Canova, will be

transmitted to posterity like those of Phidias and Praxiteles.

Returning through the Strada del Corso, on the right hand is seen

LA CHIESA DI S. CARLO,

(*Church of St. Charles.*)

This church was built by Carlo Milanese in 1612, from the designs of Honorius Lunghi, and Peter da Cortona, who finished the interior. It has three naves, divided by Corinthian pillars, and is ornamented with paintings and gilt stucco. The chapel of the Cross, to the right, built from the designs of Paul Posi, is one of the finest in Rome. The altar-piece, which is in Mosaic, is taken from that of Carlo Maratti, in the church of St. Mary del Popolo. The picture of the great Altar is by the same painter.

Amongst the palaces in the *Strada del Corso*, that of *Ruspoli* is the most remarkable on account of its magnificent architecture by Bartholomew Ammannato; particularly the staircase consisting of one hundred and twenty steps, made out of a single piece of Grecian marble. Even with this palace is the largest and handsomest coffee-house in Italy.

Near this palace also stands the church of *San Lorenzo in Lucina*, on the great Altar of which is a Crucifix, a very singular and fine painting of Guido Reni.

Advancing along the *Strada del Corso*, and en-

tering the second street to the left, called *delle Convertite* (the converted,) is seen

LA CHIESA ED IL MONASTERO DI S. SILVESTRO IN CAPITE,

(*The Church & Monastery of St. Silvester, in Capite.*)

The origin of this church is extremely ancient, having been rebuilt in 1286, and afterwards reduced to its present form by John di Rossi. Amongst the great number of relics preserved there, the most important is the head of John the Baptist, from which the church has taken the name, *In Capite*. The paintings of the great ceiling, representing the Assumption of the Virgin, St. John the Baptist, St. Silvester, and other saints, are by Giacinto Brandi. The paintings on the window are by Roncalli; and those of the gallery by Louis Gemignani.

Returning to the *Strada del Corso*, is seen on the right side the *Torlonia palace*, (formerly *Verospi*,) built from a plan of Honorius Lunghi; in which is a saloon, painted in fresco by Albano. Next comes the

PALAZZO BRACCIANO, OR CHIGI,

(*Bracciano or Chigi Palace.*)

This magnificent palace was begun from the designs of James della Porta, continued by Carlo Maderna, and finished by Felix della Greca, for the residence of the nephews of Alexander VII. of this family. The apartments of the first and

second story are ornamented with paintings of the great masters. In the first room there is nothing remarkable, but an ancient painting of the three Graces, on the wall. The second room contains St. Francis, by Guido; the Transfiguration, by Benvenuto Garofolo; and three Children, by Poussin. The objects in the third room, worthy of observation, are the Scourging of our Saviour, by Guercino; a Satyr disputing with a Philosopher, by Salvator Rosa; two fine portraits by Titian; and a dead Christ by Annibal Caracci. In the fourth room, is a sketch of a vault, in the Barberini palace, representing the Divine Wisdom, by Andrew Sacchi; another sketch by the same artist, of the celebrated picture of St. Romuald; a Satyr and a Bacchante, by Rubens; and a little Cupid holding a wild boar by the ears, by Albano. In the other rooms, amongst various antique marbles, is the famous statue of Venus, copied from that of Menophant, and an Apollo.

In the first room of the second story, are two battle pieces, one by Salvator Rosa, the other by Peter da Cortona; and the second room contains an uncommonly fine picture by Baroccio, representing several children; two fine landscapes of Claude Lorraine; another painting of Baroccio between the windows; four pictures of the Virgin, by Guercino; St. Peter and St. Paul, by Domenichino; and a picture, by Leonardo da Vinci. There is also in this palace, a library, enriched with the choicest books, prints, and several precious manuscripts; amongst others, that of Daniel,

according to the version of the Septuagint: the only one existing. This palace extends to the

PIAZZA COLONNA,

(Column Square.)

This square, which comprises the Forum of Antoninus Pius, takes its name from the magnificent column erected by the Roman Senate, in honour of M. Aurelius, for his victories over the Marcomans. That Emperor afterwards dedicated it to his father-in-law, Antoninus Pius, as is expressed on the pedestal; and for this reason it is commonly called the Column of Antoninus.

The column is ornamented with a series of figures in basso relievo, representing the victories of M. Aurelius over the Marcomans, &c. One of the principal is the Jupiter Pluvio (rainy) to whom the Pagans attributed the prodigy of the rain, which the christian soldiers obtained of the true God. Although these basso relievos are inferior to those of the Trajan column, it is evident that the sculptors tried to imitate them.

This column is of the Doric order, and is composed of twenty-eight blocks of white marble. Its diameter is $12\frac{1}{2}$ feet; and its height, including the base and the chapter, is 160 feet; the ascent to the summit is by a winding staircase in the inside, consisting of one hundred and ninety steps, hewn out of the marble. This column having been damaged by lightning, was repaired by Sixtus V., who placed a gilt bronze statue of St. Paul on the summit.

The four sides of this fine square are formed by

the *Chigi palace*, the *Spada palace*, which is in the *Strada del Corso*, the *Florentine House of Niccolini*, and the *General Post Office*. The street on the left leads to the

PIAZZA DI MONTE CITORIO,

(*Square of Mount Citorio.*)

The greatest ornament in this square, is the solar obelisk, which Augustus transported from Hieropolis, and placed in the Field of Mars, exactly behind the church of *San Lorenzo in Lucina*, where it was found. Pius VI., having removed the pedestal of Antoninus's column to the garden of the Vatican, had this obelisk placed in its stead. The erection was performed by Zabaglia in 1742. It is of red granite, covered with hieroglyphics, consisting of human figures, sphinxes, birds, &c., all in very good style. The entire height of this obelisk is 97 feet, exclusive of the bronze globe at the top.

The principal edifice which adorns this square, is the

PALAZZO DI MONTE CITORIO,

(*Palace of Mount Citorio.*)

This magnificent palace was built in 1650, from the designs of Bernini, on some remains, supposed to be of Statilius Taurus' Amphitheatre. Its front is decorated with three large gates, as many rows of windows, a balcony, and a tower, surmounted by a steeple and a clock. The court, formed as a semi-circle, contains a beautiful fountain; the

basin is of oriental granite. The great column of *Cipolino* marble, lying on the ground, was discovered in 1778, in the Field of Mars.

On the ground floor are the offices of the Inspector and his Lieutenants. The Treasurer and Inspector reside in the house, in the apartment of the second story.

The *lottery* is drawn twice a month, in the balcony of this palace.

At a little distance, is the *Piazza di Pietra*, (Place of Stone,) in which are situated the remains of the

TEMPIO DI ANTONINO PIO,

(*Temple of Antoninus Pius.*)

Amongst the different opinions about this ancient monument, the most probable and most common one is, that it was the temple of Antoninus Pius, erected by himself in his Forum. Nothing remains of this temple but eleven majestic columns, which sustain a magnificent entablature of Grecian marble, in good preservation. This entablature is particularly remarkable as it consists of one block, above 130 feet in length. The columns formed a side part of the portico, which surrounded the temple: they are also of Greek marble of the Corinthian order, and fluted; but greatly damaged by fires: they are 4 feet 5 inches in diameter, and 42 feet 4 inches high.

These columns now serve to decorate the front of the *Custom-House* for merchandise, which comes to Rome by land.

Turning from this place to the *Strada del Corso*, appears the

PALAZZO DI SCIARRA,

(*Sciarra Palace.*)

The fine architecture of this palace is by Flaminio Ponzio, except the great Gate, which is either by Antonio Labacco, or Vignola. There are a number of paintings here by the best masters, belonging to Prince Barberini, who is the owner of this palace. The most distinguished are, a fine copy of Raphael's celebrated picture of the Transfiguration, by M. Valentino; some Landscapes, by M. Both; a Moses, by Guido Reni; the Descent from the Cross, by Baroccio; Noah drunk, by Andrew Sacchi; a Mary Magdalen, by Guido; three portraits, by Titian; a St. James, by Guercino; a half-length Magdalen, by Guido; the three players, a celebrated work, by Caravaggio; Modesty and Vanity, an exquisite painting, by Leonardo da Vinci; two Evangelists, by Guercino; the decapitation of St. John the Baptist, by Giorgione; and a portrait, capitally painted by the great Raphael.

On the ground-floor are several antique marbles, amongst others, a Sarcophagus, with a basso relievo, representing the Muses; a fine figure of a priestess; a statue of M. Aurelius; a superb one of Septimius Severus, in bronze; a Ceres; a Bacchus; three colossal busts; five Egyptian figures; an Amazon; and a fine Diana. Near this palace is the

CHIESA DI S. IGNAZIO,
(*Church of St. Ignatius.*)

This edifice, which is one of the finest in Rome, was built at the expense of Cardinal Louis Ludovisi, nephew to Gregory XV. The celebrated Domenichino made two different designs for it; the Father Grassi, a Jesuit, selected part of each, and gave it its present form. Algardi designed the front, which is ornamented with two orders of columns, Corinthian and Composite.

This church contains some fine marbles, gilt bronzes, &c.; a fine basso relievo, sculptured by Le Gros, of St. Louis de Gonzaga; and another of the Annunciation, by Philip Valle. Near the side door is the magnificent tomb of Gregory XV., the work of Le Gros.

The *Roman or Jesuits' College*, which is annexed to this church, was erected in 1582, by Gregory XIII., from the designs of Bartholomew Ammannato; it contains a spacious court, surrounded by piazzas, under which are placed the pulpits or seats, where all sciences are taught gratis by learned Jesuits. There is likewise a valuable library, an observatory, and a famous museum, collected by Father Kircher, a Jesuit; the latter contains many precious things both ancient and modern; as well as a number of natural curiosities.

Re-entering the *Strada del Corso*, is seen the great *palace of Simonetti*, built after the design of Alexander Specchi.

Opposite to this palace, is the ancient *church of*

St. Marcellus, which, with the exception of the front afterwards erected by Fontana, was rebuilt in 1597, from the designs of James Sansovino. The paintings in this church are by Daniel da Volterra, and Pierrin del Vaga, with the exception of a few, by Federico and Thaddeus Zuccari. Still continuing in the *Strada del Corso*, on the right may be seen the

CHIESA DI S. MARIA IN VIA LATA*,

(*Church of St. Mary in Via Lata.*)

This church was built in the time of Constantine the Great, on the spot where, according to an old tradition, the Apostles St. Paul and St. Peter lived. It has often been repaired, and was rebuilt in 1660 from the designs of Cosmo da Bergamo, and Peter da Cortona. The front is formed of two orders of pillars, Corinthian and Composite. Beyond this church is the

PALAZZO DORIA,

(*Doria Palace.*)

This palace, consisting of three bodies of building of different architecture, is one of the grandest in Rome; the edifice situated in the *Piazza di Venezia* (Venetian Square) was built by the last prince of Pamfili, from the designs of Paul Amati; the other in the *Strada del Corso*, designed by Valvasori; and that facing the Roman college

* The most probable translation of this seems "the Great Road."

which was designed by Bernini and is the handsomest of the three, were built by order of Don Camillo Pamfili. The illustrious family of Doria has inherited this sumptuous palace.

The portico, fronting the great staircase, is supported by eight pillars of oriental granite. The marble staircase is grand and spacious, and the apartments, furnished in a superb manner, contain a very valuable collection of paintings, by the first masters, an account of the most remarkable of which we shall insert.

In the first room are some water-colour landscapes by Gaspard Poussin, and his school; as well as some by Ciccio Napolitano, and Rosa.

The second room, called the saloon of Poussin, contains some of his best productions, in oil colours. The finest is the Lucano bridge, on the road to Tivoli. There is likewise in this saloon, a fine picture of a Turkish woman on horseback, by Benedict Castiglione. In the third room, besides another painting of Castiglione, intended as a companion to the last-mentioned, are a St. Eustace, by Alberto Duro; a Madonna, by John Bellino, and several pictures by Poussin, Both, and others.

The fourth room is enriched with the most splendid paintings;—the following are worthy of attention, Endymion, by Guercino; a picture of Machiavel, by Bronzino; Cain and Abel, by Salvatore Rosa; two exquisite portraits of Bartolo and Baldo, famous civilians, by Raphael; Piety, by Annibal Caracci; a landscape, by Domenichino; some portraits, by Titian and Vandyke; a

portrait of a woman, by Rubens; and a Thetis, by Pierrin del Vaga.

In the fifth room are some paintings by Bassano, Andrew Montegna, and Calabrese; some fine portraits by Holbein, by Vandyke, and one by Giorgione.

Adjoining this room is the chapel, at the entrance of which is a double staircase of a very singular construction. On the altar, in the chapel, is a dead Christ, by Annibal Caracci.

In the sixth room is a Galatea, by Lanfranco; an Icarus and Dædalus by Albano; Jupiter and Juno, by Guido Cagnacci; Roman charity, by Valentino; two pictures, by Bassano; and a St. Jeremy, by Palma.

Next follows the gallery, which is very magnificent; in the first wing are several excellent pictures; the most remarkable are, a large picture, by Benvenuto Garofolo; a Virgin, by Sassoferrato; a Magdalen, by Titian; the death of Tancred, by Guercino; Venus and Adonis, by Paul Veronese; a portrait of his Confessor, by Rubens; several landscapes, by Breughel, amongst which, the creation of animals is particularly worthy of notice, on account of its high finish.

Near the end of the gallery, are four rooms, adorned with fine landscapes, by Orizzonte, Torreggiani, Poussin, Both, &c. In the first room is a sketch, by Titian, the subject of which is unknown. In the second, is a large picture of a musical academy, by Calabrese; and in the third are some portraits by Titian. The last room con-

tains a picture of a bridge, by Bassano, the water in which is extremely well painted, and an excellent picture of the Flight into Egypt, by Nicolas Poussin.

Returning to the gallery, are seen several pictures, by Claude Lorraine; a portrait of Pope Pamfili, by Diego Velasquez; a Virgin looking at the infant Jesus, by Guido; a Satyr teaching a youth whom he is caressing, to play on a pipe, by Augustin Caracci; and a sketch of Glory crowning Virtue, by Correggio. Next is a fine picture of Misers counting money, by Alberto Duro. In the last wing are two charming landscapes, by Domenichino; the chaste Susanna, by Annibal Caracci; a Magdalen, by the same; a Samson, by Guercino; Abraham's sacrifice, by Titian; a great rural dinner, by Teniers, who is himself represented seated at the head of the table; a fine copy of the Aldobrandine wedding, by N. Poussin; some portraits by Titian; one of Queen Jane, by Leonardo da Vinci; and a Magdalen, by Caravaggio.

From this wing, the visiter passes into some rooms containing landscapes by Poussin, Manglar, Both, Rosa, Salvator Rosa, Tempesta, and Brilli. There is also a fine picture of Dido bewailing Æneas's departure, and a large library in this palace.

Opposite the Doria palace, is that of the *French Academy*; the front is from the designs of Rainaldi,

Continuing in the *Strada del Corso*, on the left, at the corner of the *Piazza di Venezia*, appears the *Rinuccini palace*; designed by Matthew da Rossi.

Farther on in the *Piazza di Venezia*, is the *Torlonia palace*, designed by Fontana. It is decorated with fine pictures and marbles; amongst others, Hercules furious, in the act of throwing Lycas into the sea, a work of the immortal Canova. Opposite this edifice is the

PALAZZO DI VENEZIA,
(*Venetian Palace.*)

This magnificent palace belongs to the state of Venice, and gave name to the square which is at the end of the *Strada del Corso*. It was built in 1468, under Paul II., of a solid and majestic architecture, by Julien da Majano, who used the stones fallen from the Coliseum; several Popes have lived in it, and Charles VIII. of France resided there, in 1494, when he passed through Rome to conquer Naples.

A great part of this palace is inhabited by the Imperial Minister of Germany; the rest is used as an *Academy of the Fine Arts*, for the accommodation of young students, who are maintained at Rome, in order to perfect themselves in painting, sculpture, and architecture. The Marquis Canova, who was honorary director of this academy, in order to excite the emulation of the students, distributed prizes every six months at his own expense.

Next comes the *Ercolani palace*, of very fine architecture, by Camillo Arcucci.

Near to the last, is the *Alfieri palace*, one of the handsomest and largest in Rome. It was built in

the time of Clement X., who was of that family; from the designs of John Antonio di Rossi. Not far from this palace is the

CHIESA DEL GESU,
(*Church of Jesus.*)

This magnificent church, which is one of the most splendid in Rome, was erected in 1575, by Cardinal Alexander Farnese, and designed by the celebrated Vignola: James della Porta his pupil continued it, and executed the cupola and front, which is adorned with Corinthian and Composite pillars. The interior is decorated with marble pillars, gilt stuccos, marble sculptures, and some fine pictures.

On the altar of the Cross, to the right, is a picture, by Carlo Maratti, of St. Francis Xavier's death. The great altar is adorned with four fine columns of antique yellow marble, and a good painting, by Jeremy Muziano, of the Circumcision.

The chapel of St. Ignatius is very magnificent. It contains four superb columns, ornamented with lapis lazuli and gilt bronze. In the middle of the pediment, is a group of white marble, representing the Holy Trinity, sculptured by Bernardino Lu-slovizi. The globe held by the Eternal Father, is the finest piece of lapis, ever beheld. The picture of St. Ignatius on the altar, is by Father Pozzi. Behind this picture is a statue of the Saint, entirely of silver. The body of the saint is preserved under the altar, in an urn of gilt bronze, enriched with precious stones. At the side of the altar are

two fine marble groups ; one representing Faith, adored by the most barbarous nations, the work of John Teudone ; the other Religion, destroying heresy with the cross, finely sculptured by M. le Gros. The paintings on the ceiling are by Baciccio.

At the end of the street, to the left of this church, is a charming prospect of the capitol, and a long spacious staircase, consisting of 124 steps of white marble, taken from the temple of Romulus Quirinus, situated on Mount Quirinal. This staircase leads to the

CHIESA DI S. MARIA D'ARACELI,
(*Church of St. Mary D'Araceli.*)

It is generally supposed that this church, which is extremely ancient, is situated on the spot where the famous temple of *Jupiter Capitolinus* once stood. Another tradition says, that at the time of our Saviour's birth, the Emperor Augustus, erected an altar in this temple, under the name of *Ara Primogeniti Dei*: from which the church has been called *d'Araceli*. There are only some vestiges of this altar near the sacristy, said to have been consecrated by Pope St. Anaclete, in the year 103. The church is divided into three naves by twenty-two large pillars of Egyptian granite, supposed to be the same that were in the temple of Jupiter. On one of them is inscribed A CVBICVLO AVGVSTORVM. On the great altar is a picture of the Virgin, said to have been painted by St. Luke, and behind it is a picture, supposed to be by

Raphael, but in reality only a fine copy. There are some fine marbles and paintings by Pinturicchio, Roncalli, Scipio Gaetano, Muziano, John di Vecchi, and Trevisani.

This church is placed on the summit of the

MONTE CAPITOLINO,

(*Capitoline Mount.*)

This mount is the most renowned in ancient Rome. It was called Saturn's Mount, because Saturn, king of the Aborigines, built his city there; it was afterwards called the Tarpeian Mount, from the Virgin Tarpea, who was killed there by the Sabine soldiers; and, lastly, Capitoline Mount, because in the time of Tarquin Superbus, in laying the foundation of Jupiter's temple, a human head was discovered. This was looked upon by the Augurs, as a presage that Rome would one day become the capital of the world; hence the name of *Capitoline Mount*, at present commonly called Campidoglio.

This famous mount seemed the centre of the Roman power. Public assemblies and political conferences were held, and the fate of empires decided there.

There were two summits to this mount, one on the side of the church *d'Araceli*, which took the name of *Capitole*; and the other, towards the Tiber, now called *Monte Caprino*: as this was the most elevated, it was formed into a fortress or citadel, called the Tarpeian rock. The space between these summits was denominated *Intermontium*, and in this place now stands the square of the capitol.

This mount was encompassed by walls, composed of large stones, some remains of which are still to be seen under the senatorial palace, and also under the Caffarelli palace, which surrounded the rock:

There were formerly three ascents to the capitol; one by the rough part which looks towards the Tiber; another beginning at the declivity of the capitol, which leads to the rock; the third began near the arch of Septimus Severus, and terminated at the *Intermontium*.

The conquerors were carried in triumph to the capitol by this last way.

On the northern side of the *Intermontium* was the sanctuary established by Romulus, and the temple of *Veiove*. Scipio Nasica constructed a portico there, adorned with statues, in the middle of which Nero's triumphal arch was afterwards raised.

There were so many temples and edifices on this mount, that it is almost impossible to conceive how they could have been situated in such a narrow compass.

The first temple built at Rome was that of *Jupiter Feretrius*, erected on the rock by Romulus, in honour of his victory over the Ceninians. Having killed Acron their king, he carried his spoils to the capitol, as a trophy, which he suspended to an oak, and having dedicated the temple to Jupiter, it took the name of *Feretrius*; a *ferendis spoliis*, having been erected to contain the spoils taken by Roman captains from the enemy.

On the other summit of the capitol was the celebrated *temple of Jupiter Capitolin*, called also *Jupiter Optimus Maximus*. Tarquin Superbus constructed it, in order to accomplish the vow which his uncle, Tarquin the old, had made at the time of the last Sabine war. It was repaired by Scylla and Vespasian, and entirely restored by Domitian. Its circumference in Scylla's time was 829 feet, its length 215, and its breadth 199. The front of this temple was towards the *forum*. The edifice was surrounded by a portico, consisting of a triple row of columns in front, and double at the sides. Although this temple was particularly dedicated to Jupiter, there were three chapels; one, consecrated to Juno, another to Minerva, and the middle one to Jupiter, in imitation of the temple erected on Mount Quirinal by King Numa, afterwards called *the old capitol*, to distinguish it from that of which we are speaking. In this rich temple, the conquerors, before they deposited the spoils of the enemy in that of Jupiter Feretrius, offered up sacrifices as a thanksgiving for their victories.

In the place, now occupied by the senator's palace, formerly stood the *Atrium publicum*, the *Tabularium*, and the *Athenæum*. The first was a great hall, used for public assemblies: the *Tabularium* contained several rooms destined for the public archives, and here were preserved four thousand bronze tables, on which were engraved the decrees of the Roman senate: the *Athenæum* was a public hall, in which the fine arts were taught.

On the rock stood Romulus' house in the form of

a cottage; likewise that of Tatius the Sabine king; and of Manlius, surnamed *Capitolinus*, for having saved the capitol, when he was awakened by the geese, which the Gauls had frightened, in mounting at night to the assault. There were likewise a number of temples, adorned with statues of divinities, which caused the capitol to be called *the Hall of the Gods*; but the various conflagrations and revolutions in Rome, have destroyed all these edifices. We will now describe the

CAMPIDOGGIO MODERNO,

(*Modern Capitol.*)

The Modern Capitol is very different from the ancient. Though it has not the majestic, imposing appearance of the latter, it presents numerous agreeable objects, which render it one of the most delightful places in Rome. It was embellished in its present style by Paul III., who erected the two side edifices from the designs of Michael Angelo Bonarotti; he rebuilt the front of the senatorial palace; began the grand street to the north; and from the designs of the same Bonarotti, constructed the fine staircase.

At the bottom of this staircase are two fine marble lions, of Egyptian workmanship, with water spouting from their mouths; they were removed to this spot by Pius IV. from the church of St. Stephen *del Cacco*, where they stood, and had most probably been found. Near the lions is the trunk of a porphyry statue, the drapery of which is uncommonly fine.

At the top of this staircase are two colossal statues of Grecian marble, representing Castor and Pollux, by the side of their horses; they were found in the time of Pius IV., and transported hither by Gregory XIII. Near these statues are two fine trophies, called the Trophies of Marius; but the best antiquaries think they were erected in honour of Trajan's victory over the Dacians, because the sculpture is in the same style as the pillar of that emperor. There are likewise two statues of the sons of Constantine the Great, which were found in the baths of that monarch. Of the two small pillars which stand in this place, that on the right is the ancient milestone, which, by the number I., marked the first mile on the Appian way; the opposite pillar has been since made, as a companion to the other.

The centre of the magnificent square of the capitol is decorated with a superb equestrian statue in gilt bronze, of M. Aurelius Antoninus; which was found underground in St. John's-square, where it was placed by Sixtus V.; Paul III. afterwards removed it to this place. It is the only ancient equestrian statue remaining, and is a perfect master-piece. It is related that M. Angelo Bonarrotti was so struck with the expression of the horse, that he exclaimed, *Go on*.

Of the three edifices which adorn the capitol, the first is the

PALAZZO SENATORIO,
(*Senatorial Palace.*)

Boniface IX. built this palace, as a sort of fort, on the ruins of the ancient *Tabularium*. Michael Angelo began to ornament the front with Corinthian pillars, which were finished on the same plan by James Della Porta, under Paul III. The ascent to the first floor is by a fine double flight of stairs, before which is a large fountain, and three antique statues: the middle figure, representing Rome triumphant, is of Parian marble; it was found in the temple of Castor and Pollux, at Cora: the other two, which are colossal and of Grecian marble, represent the Nile and the Tiber: they were found under Mount Quirinal.

At the top of the stairs is a magnificent chamber, used by the senator and the judges of the tribunal as a court of justice. This room leads to the tower, which presents a complete view of Rome and its environs.

Beneath this palace, near the temple of Jupiter *Tonnant* (the Thunderer), are several Doric arches, remains of the ancient Public Portico.

The other two palaces in the square of the capitol, opposite each other, are of fine uniform architecture, by Michael Angelo: that to the right of the Senatorial Palace, contains the

MUSEO CAPITOLINO,
(*Museum of the Capitol.*)

This celebrated museum consists of a rich col-

lection of statues, busts, basso-relievos, altars, sarcophagi, inscriptions on marble, and other precious relics of antiquity. It was commenced by Clement XII., continued by Benedict XIV., and brought to its present state of perfection by Clement XIII. A volume would scarcely suffice for a particular description; we will therefore only mention some of the most distinguished objects.

On entering the court, is seen a fountain, on which is a recumbent colossal statue, termed *Marforio*, although it represents the Rhine. It was formerly placed in the *Forum Romanum*, near the arch of Septimius Severus; and is supposed to have been named from the Mamertine prison, or the Temple of Mars, which was near the *Forum* of Augustus. Satirical discourses have always been attributed to this statue, and to that of Pasquin. The fountain is adorned with two columns of Egyptian granite, pilasters with capitals of the Ionic order; and two side niches, containing two fine female Satyrs. At the top of the fountain is a balustrade, on which stand four statues of empresses habited as vestals.

Under the architrave of the portico facing the court, are two large Egyptian idols; one of red granite, and the other of marble, with hieroglyphics. On the other side of the portico is an almost colossal statue of Minerva, one of the finest known of this goddess; two of Diana; a very fine Amazon; a fine colossal head of Cybele; and several busts, altars, sarcophagi, &c. At one end of the portico is the sarcophagus or urn of the

Emperor Alexander Severus, and Julia Mammea, his mother: this sarcophagus is finely ornamented with four basso-relievos: that in front represents the restitution of Briseis to Achilles, by Agamemnon: one side expresses the captivity of Briseis; the other, Achilles going to revenge Patroclus' death; the back represents the ransom of Hector's body.

At the other extremity of the portico, opposite the stairs, is a colossal statue of Mars, commonly supposed to be Pyrrhus. Before the window stands a superb column of alabaster, fourteen feet in height, and two in diameter; it is placed on an antique cippus, adorned with basso-relievos.

The visiter then passes into a room containing some Egyptian statues found in the *Villa Adriana*, at Tivoli. These figures are almost all of basalt and antique black marble, and represent priests, priestesses, and various Egyptian divinities; they are well executed in the simple style peculiar to that nation. Besides the statues are a number of busts almost all unknown: a Cynocephalus, and a very fine crocodile which is placed in the middle of the room.

In ascending to the upper part of the museum, the walls of the staircase, exhibit large marble tablets, on which is engraved the plan of ancient Rome: they were found in the Temple of Venus, near that of Remus, in the *Forum Romanum*, where they formed a pavement. In niches on the landing-place are two fine statues of Juno and Modesty; and on the second landing-place near

the door of the museum, is a lion of white marble, and a very fine trunk of a statue. On the walls are several sepulchral inscriptions; and in an arch is some antique Mosaic work, and three colossal feet; that of bronze belonged to the colossal statue of Caius Cestus, which was found near his tomb, at the gate of St. Paul.

The famous collection of antiquities is disposed in seven apartments, which are called Rooms of the Vase, of Hercules, the Saloon, Room of the Philosophers, of the Emperors, the Gallery, and the Room of Miscellanies. The first is the

STANZA DEL VASO,

(Room of the Vase.)

The walls of this apartment are covered with 122 inscriptions in marble, disposed in chronological order, from the reign of Tiberius to that of Theodosius the Great. The superb vase in the middle of the room is adorned with exquisite Grecian basso-relievos, representing the twelve principal pagan divinities. To the right of the entrance door, are two sarcophagi, ornamented with basso-relievos, representing Diana and Endymion. Next is an uncommonly fine statue of Pancratiaste a wrestler; a fine sarcophagus, ornamented with figures of the Nine Muses, and with two fine heads of Alexander and Ariadne; a pretty Cupid breaking his bow; an elegant statue of Euterpe; a sarcophagus with an Amazonian combat; another sarcophagus, with the brevity of human life, in basso relievo; two altars, adorned with basso-re-

lievo, the one representing the infant Jupiter nursed by the goat Amalthea; the other the strength of Hercules; and several precious marble pillars, &c. The next apartment, is the

STANZA DELL' ERCOLE,

(Room of Hercules.)

On the walls of this room also are several interesting inscriptions in chronological order; and three superb basso-relievos. In the middle of the room is a very fine statue of a woman seated, supposed to be Agrippina, wife of Germanicus. The first statue on entering on the right side, is a faun resting on the trunk of a tree: next to which the celebrated Antinous, found at Tivoli in the *villa Adriana*; an infant Hercules; an old Bacchante drunk, holding a vase encircled with vine-leaves, very fine; a child covering its face with a sylvan's mask; another child playing with a goose; between these children is the statue of Hercules, who, with the firebrand in his hand, is burning the Hydra's heads. Next is a fine statue of Psyche with butterfly's wings; an exquisite group of two figures, supposed to be Venus and Mars; a very fine statue of a huntsman near a tree, holding a hare in his hand; under which is inscribed *Polytimus Lib.*; a pretty group of two figures embracing, representing Cupid and Psyche; two fauns and several altars; the finest three are those dedicated to the Winds, to Neptune, and to Calmness. Next is the

SALONE,

(Saloon.)

The walls of this magnificent room, are adorned with thirty-six marble busts. In the middle of the saloon are three fine statues, and two capital Centaurs. The first of these statues near the entrance is a gladiator, who, on the point of falling, still tries to defend himself; another represents Antinous as an Egyptian priest; the third is a Greek subject, commonly called the Dying Gladiator; and is, in all respects, so very fine, that it astonishes every beholder. The two centaurs, called *di Furietti*, because found by that Cardinal in the *villa Adriana*, are of Greek workmanship, and have the artist's name inscribed on them.

Amongst the statues around the saloon, may be distinguished a little figure of Hippocrates; a muse with three siren's feathers on her head; a statue supposed to be the Goddess of Clemency; a Pallas; a Hecuba bewailing Polyxena her daughter; an Apollo; a young hero supposed to be Ptolemy; an Isis; a figure of Modesty; a Marcus Aurelius in a warrior's dress; an Adrian as Mars, naked, with his helmet on, and a shield under his left arm; an Antinous; a fine Ceres; a statue of Augustus, deified; an excellent figure supposed to be Caius Marius: a fine Minerva; a Juno, with a noble air, the drapery exquisite; a faun; a priestess of Isis; a Muse; a Diana Huntress; a wounded Amazon; a Leda; a beautiful Venus;

and a Hygeia with a serpent round her right arm, and a cup in the left hand. The two antique Mosaic tables were taken from the pavement of the *villa Adriana*, at Tivoli. Then follows the

STANZA DE' FILOSOFI,

(*Philosophers' Room.*)

The walls of this apartment are adorned with valuable basso-relievos; the most remarkable is that which represents three women, preceded by a little naked faun; underneath is engraved the name of Callimachus, supposed to be the artist praised by Pliny. Around the room are placed 102 busts of different philosophers, poets, orators, and other illustrious men: the most distinguished are those of Homer, Cicero, Socrates, Aristides, Aristophanes, Demosthenes, and Pindar. In the middle of the room are the portraits of Epicurus and his disciple Metrodorus, with their names engraved in Greek. There are likewise two fine statues of a boy and girl in the act of falling, supposed to be the children of Niobe, destroyed by Diana and Apollo. Opposite the window at the end of the room, is the famous statue of Zeno, chief of the Stoics. The next apartment is the

STANZA DEGL' IMPERATORI,

(*Room of the Emperors.*)

This room is likewise adorned with basso-relievos, amongst which may be seen Andromeda and Perseus, and Endymion. There is also the famous

bust of Jupiter called *della Valle*, because it formerly stood in the palace of that family; and an almost colossal head of Marcus Agrippa. This room contains a series of eighty-five busts of emperors, empresses, princes and princesses, disposed in chronological order: the most remarkable are those of Faustina, Tiberius, and Drusus his brother, near which is a fine head of Antonina his wife; two busts of Caligula, one of which is of basalt; a bust of Poppea, Nero's second wife, the most singular of all, because it is of one piece of violet-coloured marble, with the exception of the head which is white, and gives it the appearance of a cameo; the bust of Vespasian; the head of Julia, exquisitely finished; the bust of Domitia Longina, wife of Domitian; four excellent busts of M. Aurelius, two of which represent him young, and the others old; the bust of Lucilla, one of the finest in the museum; as well as a fine one of Commodus, the more valuable, as the Senate ordered almost all the statues of that monster of cruelty to be destroyed. In the centre of this room is a Venus, so fine that many artists prefer it to that at Florence. Between two windows is a very fine young Hercules of green basalt; it was found near the Aventine Mount, where there had been a temple dedicated to him. The statue opposite is by many supposed to be a Flora from the flowers on her head and in her hands; although it is more probably Sabina, wife of Adrian, in whose villa it was found. The visiter then enters the

GALLERIA,

(Gallery.)

The walls of this apartment are adorned with 187 stone inscriptions, discovered in 1726, in the Appian way, near the church of St. Sebastian. This magnificent gallery contains several busts, sarcophagi, altars, and funeral urns; one of these, which is of an oblong form, ornamented with little figures, is very fine. At the entrance are two very fine statues in black marble; one representing Jupiter with the thunder in his hand; the other Æsculapius with a serpent entwined round a tree. Here likewise may be seen a Diana; an Augustus, seated; a Bacchus with a panther at his feet; a Minerva; an Isis, and a lyric Apollo. There are also two fine colossal heads of Trajan, and Antoninus Pius; a good Pallas; a Ceres; a Venus coming out of a bath; a sarcophagus before the window, with a basso-relievo, representing the Nereids surprised by marine monsters; and an Agrippina seated with an infant Nero. Lastly, may be seen the

STANZA DELLE MISCELLANIE.

(Room of Miscellanies.)

It contains ninety heads, not in chronological order. Amongst them is the bust of a young man not known; a head of Jupiter Ammon and a Bacchus. At the end of the room is a very fine antique statue of a faun laughing, holding a bunch of grapes in his hand and a goat at his feet; there

is also a fine bronze group of Hecate under her three different forms, placed on a porphyry pedestal. Next is a statue of Alexander the Great, and one of Diana of Ephesus. Lastly, a very fine bronze vase two feet high, the inscription shewing that it belonged to Mithridates. The walls are covered with 152 sepulchral inscriptions; a fine basso-relievo of Bacchus; and a Mosaic work, mentioned by Pliny; the latter represents four doves resting on the edge of a cup, which are called the *Furietti* doves, because found by that cardinal in the *villa Adriana*.

Opposite the museum is the

PALAZZO DE' CONSERVATORI,

(*Palace of the Conservators.*)

This palace belongs to the three Conservators, who have the care of the Capitol, the treasury and the government of the city and its territory. Under the portico in the court on the right is a statue of Julius Cæsar, and on the left one of Augustus. Around the court are several colossal fragments, namely, a bronze hand and head of Commodus; a still larger head of Domitian, in marble; two enormous feet and a hand corresponding, placed on pedestals; and on the ground is a broken piece of thigh and a heel, supposed to be fragments of the colossal Apollo which was forty-one feet high, and was transported from Pontus, by Lucullus. There is likewise a superb group in marble, of Grecian work, a lion tearing a horse. At one end of the court, surrounded by an iron grating,

is a fine figure of Rome Triumphant; on the pedestal is sculptured in basso-relievo, a province subdued, supposed to be Dacia. At the sides of this statue are two kings, prisoners, finely executed in grey marble; and two Egyptian idols of oriental granite.

Opposite the first flight of stairs on the wall, is a copy in white marble of the famous Rostral Column, which was erected in honour of Caius Duilius, consul, the first who obtained a naval triumph for his signal victory over the Carthaginians, in the year of Rome 492; the original was adorned with bronze trophies taken from the enemy's ships; underneath is a fragment of the ancient inscription.

In niches on the first landing-place are two statues, representing Urania and Thalia; and on the walls of the court are four superb basso-relievos: the first represents M. Aurelius offering a sacrifice before the Temple of Jupiter Capitolinus; another portrays one of this emperor's triumphs; in the third he appears on horseback, with the prætor on his left, apparently to implore peace for the Germans who are kneeling; and the fourth represents Rome offering him a globe, the symbol of the imperial power. These basso-relievos were found in St. Luke's church, at the Forum Romanum. Many antiquaries have been mistaken in supposing that they belonged to the arch of M. Aurelius, which was in the *Strada del Corso*; for it is well known that this arch had only four basso-relievos, two of which are on the second landing of this

very staircase; and another is on the door of the Orsini palace, at Mount Savelli.

Continuing to ascend, the visiter may see on the left side in the wall, a fine basso-relievo representing Metius Curtius, the Sabine, on horseback, crossing the marsh in the forum, at the combat between Romulus and Tatius.

On the walls of the next landing place are two basso-relievos; one represents Marcus Aurelius standing, and reading the petition of the people; the other, the deification of the younger Faustina.

This place leads to a saloon, called Arpino's saloon, because he has there represented the first events of the Roman History, namely, Romulus and Remus, found by the shepherd Faustulus, at the foot of Mount Palatine; Romulus with a plough tracing the circumference of his new city; the seizure of the Sabine Virgins; Numa Pompilius sacrificing with the Vestals; the combat between the Romans and the Veians; that between Tullus Hostilius and Mutius Sufferius; and lastly, the fight between the Horatii and the Curiatii. On a pedestal at the end of the room is the famous bronze Hercules which was found in the *Forum Boarium*, in the place where the *Ara Maxima* had formerly been situated.

The visiter then passes into the first room, where Thomas Lauretti has continued the Roman History, that is to say, he has painted in fresco, Mutius Scevola burning his right hand, in Porsenna's presence, for having, by mistake, killed the secretary instead of the king; Brutus condemning his sons to death

for having joined the conspiracy of the Tarquins ; Horace Cocles, quite alone, repulsing the Etruscan army on the bridge Sublicius : and the dreadful battle by which Tarquin Superbus was driven from Rome. This room also contains several busts and antique heads, as well as various statues of generals of the Roman troops, such as Mark Anthony Colonna, Thomas Rospigliosi, Francis Aldobrandini, Alexander Farnese, and Charles Barberini. Amongst the busts is a bronze one of Michael Angelo Bonarotti, which is a perfect resemblance.

The second room is adorned with a beautifully painted frieze by Daniel di Volterra, who has represented the triumph of the consul Marius, after the defeat of the Cimbrii. In the middle of this room is the wolf, in bronze, that suckled Romulus and Remus : it formerly stood in the Temple of Romulus, now St. Theodore's church, and is supposed to be the same, that on the day of Julius Cæsar's death, was damaged by lightning on the hinder feet, evident marks of injury there being still visible. There is also a fine bust of Junius Brutus, first Roman consul ; and another in bronze, of one of the twelve slaves who saved Rome from the conflagration, at the time of the Republic ; a half figure of Apollo ; a bust of Proserpine ; one of Diana, one of Julius Cæsar, and another of Adrian. There is likewise an excellent bronze figure of Martius, the shepherd, taking a thorn out of his foot.

In the third room may be seen on the wall,

several marble fragments on which are written the Consular Records, till the time of Augustus. They were found near the church of St. Mary *Liberatrice* (the deliverer) in the *Forum Romanum*. There are likewise two modern inscriptions, one in memory of the victories of Mark Anthony Colonna; and the other of those of Alexander Farnese. Over the entrance door is a fine head in basso-relievo of Mithridates, king of Pontus.

The next room is ornamented with a frieze, on which are represented various Olympic games; there are also two exquisite heads, one of Scipio Africanus, the other of Philip of Macedon; a bust of Appius Claudius; another of Bonarotti, sculptured by himself; one of M. Aurelius; a fine Medusa's head; other antique marbles; and two bronze geese, by some supposed to have been executed in memory of those, who by their cries, saved the capitol when the Gauls attempted to surprise it during the night.

The next apartment is the tapestry room, in which Annibal Carracci has represented the exploits of Scipio Africanus, on the frieze. In the corners of this room are four fine busts of Sappho, Socrates, Ariadne, and Poppea, Nero's second wife.

In the last room but one, are the statues of Virgil, Cicero, the Goddess of Silence, Cybele, and Ceres. The paintings in fresco, are by Peter Perugino, who has here represented many subjects of the Roman History. In the adjoining chapel

are several good pictures ; one in fresco, by Peter Perugino.

On leaving this room, the visiter sees two apartments, the walls of which are covered with pieces of marble, where the modern consular records are engraved.

In 1820, a new gallery was opened by Pope Pius VII. at this palace for the reception of busts, and other monuments, to the memory of Italians, who have distinguished themselves in the arts and sciences. The principal room contains a bust of Pius VII. by Canova, and a bust of Raphael by Paul Naldini, which was brought from the Rotunda.

Passing from this place into a small court, the visiter enters the

GALLERIA DEI QUADRI DEL CAMPIDOGLIO,

(Picture Gallery of the Capitol.)

Benedict XIV. erected this magnificent gallery, consisting of two saloons filled with pictures, which he purchased principally from the houses of Sacchetti and Carpi. In the first saloon, particularly worthy of notice, is a picture of a Beati-fied Soul, by Guido Reni ; the Triumph of Flora, by Nicholas Poussin : a St. Cecilia, by Louis Caracci ; Romulus and Remus suckled by the wolf, a large picture of Rubens ; St. John the Baptist, by Guercino ; a Magdalen, by Guido ; and the Virgin adoring the infant Jesus, by Peter da Cortona.

Amongst the pictures on the second side are the

following: Ariadne and Bacchus in the Island of Crete, by Guido Reni; a fine miniature of our Saviour's feast in the Pharisee's house, by Madame Tibaldi Subleyras, copied from a picture by her husband; a Holy Family, by Augustin Caracci; a Sketch, by Annibal Caracci; a Female Saint, by Domenichino; a Magdalen, by Albano; another by Tintoretto; the Persian Sibyl, by Guercino; a St. Helen, by Paul Veronese; a small picture of Two Boys, by Annibal Caracci; a St. Cecilia, by Louis Caracci; and a beautiful portrait of a Woman, by Bronzino.

The most esteemed portraits of the third side are, a Female representing Vanity, by Titian; a St. Francis, by Bronzino; another, by Louis Caracci; the portrait of Diego Velasquez, by himself; Joseph sold to the Egyptians, by Peter Testa; a picture of Guido, done by himself, when young; a large picture representing the Sacrifice of Iphigenia, by Peter da Cortona; two Battles, by Borgognone; two Sketches of Cleopatra and Lucretia, by Guido; a Magdalen, by Annibal Caracci; a Dead Christ, by Louis Caracci; and a Madonna and Angels, by Paul Veronese.

On the fourth side leading to the door, are a fine Landscape, by Domenichino; a Magdalen, by Annibal Caracci; two Sketches, by Guido; a Holy Family, by Giorgione; Circe and Ulysses, by Elizabeth Sirani; and two pictures, by Polydore da Caravaggio.

In the second saloon on the first side to the right is a Holy Family, by Parmigianino; another

Holy Family, by Louis Caracci; a St. Matthew, by Guercino; Cupid and Psyche, by Benedict Luti; the Adulteress, by Ferrari; a St. John Baptist, by Caravaggio; the Baptism of Jesus, by Tintoretto; three Landscapes, by Domenichino; the Pool of Bethesda, by the same; a portrait of Bonarotti, by himself; St. John Baptist, by Caracci; and three views of Rome, in water colours, by Gaspard Vanvitelli.

On the second side there is nothing remarkable but the Defeat of Darius, by Peter da Cortona; and the carrying off of Europa, by Paul Veronese.

On the next side may be seen a little Cupid, by Guido; a Sibyl, by Domenichino; a Gipsy, by Michael Angelo Caravaggio; a St. Francis, by Louis Caracci; a Virgin and Child, by Albano; another small picture of the Virgin and Child, and St. Francis, by Caracci; a picture of John Bellino, by himself; a picture of Cleopatra before Octavius, by Guercino; a Young Man, naked, by Michael Angelo Caravaggio; two pictures of St. Sebastian, one by Guido, the other by Louis Caracci; an infant Jesus with St. John; a Sketch, by Guido; St. Jeremy, by Augustin Caracci; and a Virgin, by Peter Perugino.

On the last side is a landscape of a Mine of Rock Alum, by Peter da Cortona; a St. John Baptist, by Guercino; a picture of the Annunciation, by Scarsellino da Ferrara; the Galatea of Raphael, copied by Peter da Cortona; three painted ceilings, by Paul Veronese; and Vulcan's Forge, by Bassano. Behind this edifice were formerly situated

LA ROCCA, E LA RUPE TARPEA,
(*The Fortress and Tarpeian Rock.*)

By the side of the stables of the Caffarelli palace, are still standing some very ancient walls of extraordinary thickness, made of Albanian marble, which formed part of the famous fortress of the capitol. It was near the Rock of Carmenta, which looked towards the *Forum Olitorium*, now called Montanera-square; it afterwards took the name of Tarpeian Rock from Tarpea, who was killed there by the soldiers of Titius Tatius, king of the Sabines, whom she had introduced into the capitol. This rock from which criminals were thrown, is still visible: it is fifty-five feet high. In this part were also a hundred steps forming the ascent to the fortress; criminals were likewise precipitated from these stairs, especially those who were traitors to their country

SECOND DAY.

From the capitol, where the first day terminates, the visiter may proceed through the street on the left of the senatorial-palace, into the

FORO ROMANO,
(*Forum Romanum.*)

The most celebrated and renowned place in an-

cient Rome, was certainly the *Forum*, called *Romanum*, either from the assemblies held there by the senate and Roman people, or from the beauty and magnificence of the temples, cathedrals, triumphal arches, porticoes, and other public and private edifices surrounding it, which were adorned with columns, gilt bronzes, and numerous statues. The moderns have changed the name of *Forum* into *Piazza* (Square or Place).

The form of this *Forum*, was an oblong square, which extended in width from the arch of Septimius Severus, to the temple of Antoninus and Faustina; and in length, from this temple to that of Romulus, situated near the Church of La Consolata.

This place, which was so famous in ancient Rome, became, after the ruin of its principal edifices, and the decadence of that celebrated city, a field or market, for cows and other animals; whence it derived the name of *Campo Vaccino*. It is no longer, however, appropriated to that purpose, nor called by this vile denomination, that of *Forum Romanum* being restored. Although it has lost its ancient splendour, yet amongst the ruins are still remaining many precious and interesting monuments, which attract the admiration of all amateurs. The first miliary column, the centre of the Roman Empire, which had long been an object of search, was discovered here in 1823.

The first ancient monument in the *Forum*, at the foot of the capitol, is the

TEMPIO DI GIOVE TONANTE,

(Temple of Jupiter the Thunderer.)

This temple was originally erected by Augustus, who, in travelling through Spain, by night, remained unhurt, while his servant was killed by a thunderbolt: but having suffered much by fires, it was restored by the senate and Roman people. Nothing, however, now remains of this fine monument, but three columns of the portico, and a considerable piece of entablature. The columns are of Grecian marble, of the Corinthian order: their diameter is four feet six inches. The entablature is remarkable for its fine workmanship, as well as for the basso-relievos sculptured on its frieze, representing instruments used in sacrifice. Next comes the

TEMPIO DELLA CONCORDIA,

(Temple of Concord.)

It is supposed, that this temple was erected by Livia, and dedicated by Tiberius to Concord, in memory of the harmony subsisting between her and her husband Augustus. Having afterwards been burnt under Vitellius, it was restored, according to the inscription on the architrave, by the senate and Roman people. Of this temple, nothing remains but its portico, consisting of eight magnificent columns of oriental granite, of the Ionic order, 13 feet in circumference, and 43 in height. The inequality of these columns, and the numerous irregularities in the architecture, denote that the temple was

repaired in Constantine's time, with fragments from other edifices. The frieze of the entablature, in the interior, is very finely sculptured.

Before the grand staircase of the capitol, is the

ARCO DI SETTIMIO SEVERO,

(Arch of Septimius Severus.)

About the year 205 of the Christian era, the senate and Roman people erected this magnificent triumphal arch, in honour of Septimius Severus, and his sons Caracalla and Geta, for their victories over the Parthians and other barbarous nations. It is built of marble, with three openings, and is decorated with eight fluted columns of the Corinthian order. It is likewise adorned with basso relievos, though indifferently sculptured; they represent the expeditions of this Emperor against the Parthians, the Arabs, and the Adiabeniens, after the murder of Pescennius and Albinus, as we read on the double inscription, which was of gilt bronze, like all the others. It may be observed, that in the fourth line of the inscription, the marble is rather sunk, because Caracalla after having killed his brother Geta, erased his name and substituted other words: he did the same with all the other public monuments. Although the decadence of the fine arts is perceptible in the workmanship, yet having been done in imitation of other arches, &c., of which there were a number at that time, it still serves to give an idea of Roman magnificence.

On one side of this arch is a marble staircase

leading to a floor above, where was formerly to be seen the figure of Septimius seated with his sons, Caracalla and Geta, in a gilt bronze car, drawn by six horses abreast, between four soldiers, two on horseback, and two on foot. This fine monument of antiquity had remained nearly half underground, until 1804, when Pope Pius VII. ordered it to be taken up. Near this arch is the

CARCERE MAMERTINO, IN OGGI, CHIESA DI
S. PIETRO IN CARCERE,

(*Mamertine Prison, now called Church of
St. Peter Imprisoned.*)

Ancus Martius, king of Rome, built this prison, which was called *Mamertine*, either from his name, or from a road near it, which was so denominated, and is now called *Monte di Marforio*. Some imagine that it derived this name from the *Forum* and Temple of Mars, which were in its immediate vicinity. Having been afterwards enlarged by Servius Tullius, it changed its name into *Tulliano*. Its front, towards the *Forum*, is forty and a half feet long, and sixteen high. The names of several consuls by whom it has been repaired are inscribed on it.

This prison, as may still be seen, was divided into upper and lower. The descent into the first, is by a modern staircase, made when it was converted into a sacred place. This first prison is an oblong square, twenty-five feet long, eighteen wide, and thirteen high. It appears there was a hole in the roof, large enough for a man to pass, through

which the criminals were let down, by a cord. Under this hole was a similar one leading to the lower prison; the descent to which is likewise formed by a modern staircase: this place is eighteen feet long, nine wide, and six high. It is conjectured, that there was another prison, somewhat less obscure, for minor criminals. Although the entrance to this prison was towards the capitol, the ascent to it was on the *Forum* side, near the commencement of the steps called *Scalæ Gemoniæ*, from the groans of those who were conducted thither. These stairs joined the prison by means of a stone bridge, and it was from their summit, that the corpses of the criminals were thrown, in order to terrify the people who stopped in the *Forum*.

The detention of St. Peter in this prison for nine months, during the reign of Nero, has greatly augmented its celebrity. It was converted into a church by the first christians, dedicated to that holy apostle, and consecrated by Pope St. Silvester. Near a small column to which, it is said, St. Peter was tied, is a spring of water, believed to have been miraculously made to flow by him, to baptize St. Processo and St. Martinian, keepers of the prison, with forty-seven of their companions, who all became martyrs.

Almost opposite this prison is the

CHIESA DI S. LUCA,
(*St. Luke's Church.*)

This church, which is one of the most ancient in Rome, was repaired by Alexander IV., who

dedicated it to Sta. Martina. Sixtus V. afterwards gave it to the academy of painters, who adorned it from the designs of Peter da Cortona, and dedicated it to their patron, St. Luke. The picture of the chapel to the right, representing the martyrdom of St. Lazarus the painter, is by Lazarus Baldi. The Assumption, in the opposite chapel, is by Sebastian Conca. The picture on the great altar, which represents St. Luke painting the Virgin, is a copy by Antiveduto Grammatica, from the original of Raphael his master, which is preserved in the great saloon of the academy. On the same altar, is the statue of Santa Martina, finely sculptured by Nicholas Menghino. The subterranean vault of this church is well worth seeing, as well as the rich chapel, constructed by Peter da Cortona at his own expense; its altar is adorned with precious stones and gilt bronze, and beneath it is deposited the body of Santa Martina.

It is supposed, that Adrian's temple, erected by Antoninus Pius, was situated in this place. The four basso-relievos, representing the great actions of M. Aurelius, which are in the court of the Conservator's palace in the capitol, were found in this church.

It appears also from an ancient inscription, that the edifice called *Secretarium Senatus*, was near this spot. The place where the archives of criminal justice were kept, and where important causes were examined, was called *Secretarium*.

Annexed to this church, is the Gallery belonging to the celebrated Academy of St. Luke, erected un-

der Sixtus V. It contains a great number of portraits of the most celebrated painters, and some pictures by the Academicians; especially that by the immortal Raphael, of St. Luke painting the Virgin. There is likewise a head of this celebrated master, much esteemed by the lovers of the fine arts; as well as some designs in architecture, &c., which have obtained prizes for the students. Very near this place is the

CHIESA DI S. ADRIANO,
(*Church of St. Adrian.*)

The front of this church appears very ancient, both from its construction and the fine bronze door, which now stands at the principal entrance to the cathedral of St. John Latrano. It consists of a large brick wall, formerly adorned with marbles and stuccos, a pediment, and cornices. Although this piece of antiquity is generally attributed to the temple of Saturn, which joined the public treasury, it more probably belonged to the cathedral of Paulus Emilius; for the ancient writers all place the temple of Saturn at the foot of the Capitoline Mount, near the arch of Tiberius, which was towards the Velabrum. Next comes the

TEMPIO D' ANTONINO E FAUSTINA, IN OGGI
CHIESA DI S. LORENZO IN MIRANDA,
(*Temple of Antoninus and Faustina, now
Church of St. Laurence in Miranda.*)

About the year 168 of the christian era, the Roman senate erected this temple in memory of

Antoninus Pius, and Faustina his wife. The two side walls are still standing, as well as the portico, which is formed of ten large columns, made out of one piece of marble. They are of the Corinthian order, and each 15 feet in circumference, and 46 high, including the head and the base. The superb entablature is composed of immense pieces of Parian marble, finely worked; on the side frieze, are basso-relievos of griffins, and other ornaments, extremely well sculptured.

The church of St. Laurence in *Miranda*, was built on the ruins of this temple; its surname was, perhaps, derived from the admirable monuments of ancient Rome, which surrounded it. We then come to the

TEMPIO DI REMO, IN OGGI VESTIBOLO DELLA CHIESA DE' SS. COSMO E DAMIANO,

(Temple of Remus, now Porch of the Church of St. Cosmo and St. Damian.)

This very ancient temple, which is of a circular form, was erected by the Romans in honour of Remus. There was another temple near this, of an oblong form, erected by Adrian from his own designs, and supposed to have been dedicated to Venus and Rome; it was for having criticised this edifice, that he ordered Apollodorus the famous Greek architect to be executed. On its marble pavement was engraved the plan of Rome, with the names of Severus and Antoninus, who repaired the temple; this same plan is now to be seen in different pieces on the walls of the staircase, in the

museum of the capitol. In this temple, the machines for the games in the neighbouring amphitheatre were constructed.

In 527, St. Felix III. converted this building into a church, which he dedicated to St. Cosmo and St. Damian; and transformed Remus' temple into a vestibule; but the dampness to which it was subject, induced Urban VIII. to raise the pavement, and build it higher, as it now stands. The upper part, or cupola of Remus' temple still serves as a vestibule to this church: the ancient bronze door, and the two elegant porphyry columns, which were formerly underneath, have been placed at the two openings of the entrance. The pavement of the vestibule, as well as that of the modern church, is sustained by large pillars.

The descent into the ancient subterranean church is by a convenient staircase, by the side of the choir. Under the great altar are deposited the bodies of the martyrs St. Cosmo and St. Damian; there are likewise to be seen some private chapels and pictures. This vault leads to another, still deeper under ground; in which is a small altar, where St. Felix III. celebrated mass: opposite is a fountain of excellent water, called *St. Felix*.

A few paces from this church are two large marble columns, almost buried; supposed to be the remains of some ancient edifice. They were discovered in 1753, and are 33 feet high, including their base. From these we may know the depth of the ancient *Via Sacra* (sacred way.)

The three large arches, near these columns, are remains of the famous

TEMPIO DELLA PACE,

(Temple of Peace.)

The Emperor Flavius Vespasian erected this temple, about the year 77 of the christian era, on the ruins of the portico of Nero's golden house. This celebrated edifice was, by the ancients, considered the most magnificent in Rome. There only remains a side part, formed of three large arches, which served for chapels, and extended the whole length of the nave. The middle arch is converted into a choir, and all three are ornamented. There are likewise niches for statues, and doors of communication from one arch to another. The part corresponding to this is in ruins, as well as the great nave, of which only vestiges are to be seen. On the pillars of the three large arcades are some fragments of a marble entablature, sustained by eight columns, one of which remained here till the time of Paul V., who removed it to the *piazza* of St. Mary *Maggiore*.

It is of white marble, fluted, and of the Corinthian order: its height is 47 feet, and its circumference 20 feet 6 inches; this temple was about 536 feet long, and 218 wide. One may judge of its magnificence from this column, as well as from the three great arches, and the number of fine marbles found in 1812, when the earth was removed.

The front of this grand edifice, facing the Coliseum, was likewise decorated with eight columns.

Avanzi del Tempio della Pace?

5



Tempio detto della Fossel



Its interior was adorned with paintings and sculpture by the greatest artists of that time. Besides its own splendid ornaments, it contained almost all the riches of the citizens, who deposited them there, for greater security. Titus placed the most precious spoils from the temple of Jerusalem in it. In 191, it was consumed by the flames, together with its exquisite ornaments, and the treasure of the Roman people. Near this temple stands the

CHIESA DI S. FRANCESCA ROMANA,

(Church of St. Frances Romana.)

The original church of this name was extremely ancient, having been erected by Pope St. Sylvester. It was afterwards rebuilt, under Leo IV., and repaired by Paul V., who made the portico and front from the designs of Carlo Lombardi. Before the great altar is the tomb of St. Frances, ornamented with precious marbles and gilt bronze, from the designs of Bernini. To the left of the altar is the magnificent tomb of Gregory XI.; the work of Peter Paul Olivieri; its basso relievo represents the translation of the holy see to Rome, effected by this Pope in 1377, after being seventy-two years in Avignon. By the side of this church, is the

ARCO DI TITO,

(Arch of Titus.)

This triumphal arch was raised by the senate and Roman people, in honour of Titus, Vespasian's son, after his conquest of Jerusalem. It is of white marble; and, although less grand than the

other triumphal arches, and having but one arcade, yet its architecture and sculpture render it the finest monument of the kind remaining. It was adorned on both sides by four fluted pillars, of the composite order, of which two only are left in each place.

On the interior sides of the arch are two basso-relievos, which, although greatly damaged, are the finest known. One represents Titus triumphant, in a car drawn by six horses abreast, the reins guided by Rome, under the form of a Woman; Victory is crowning the Hero, and a troop of soldiers and citizens are preceding and following it. The other basso-relievo represents the continuation of the triumph; namely, several soldiers, Jewish prisoners, the golden table, the silver trumpets, the golden candlesticks, and other spoils from the temple of Jerusalem, carried on the shoulders of crowned soldiers.

At the bottom of the arch is the apotheosis or deification of this Emperor, represented under a human figure, carried to heaven by an eagle; which proves that this arch was raised after his death. On the archivaults are four very fine figures of Fame; and on the frieze of the entablature is seen the remainder of the triumph, representing the River Jordan as an old Man, carried on a table by four men. There are likewise several figures, leading some oxen to sacrifice.

On the other side of the Forum is the

Arco di Costantino.

7



Arco di Tito.



MONTE PALATINO,

(Mount Palatine.)

This is one of the seven hills of Rome, and may be said to be crowned by the others. In very ancient fabulous time, it is said, this Mount was inhabited by Saturn, Evander, and Pallant, from whom it is supposed to have taken the name of *Palatino*. At the foot of this mount, Romulus laid the first foundations of his city; and, upon this celebrated spot, the origin of Rome and the seat of the Roman empire, was built the

PALAZZO DE' CESARI,

(Palace of the Cæsars.)

Rome having been founded by Romulus at the foot of Mount Palatine, as we said before, various temples and edifices were built upon it. Romulus had his house there, which may perhaps have been the one belonging to Faustus, where Romulus and Remus passed their childhood; it was therefore every year repaired, with superstitious ceremonies. Cicero, Catiline, Crassus, and others, had their habitations in this place.

Augustus possessed two houses here, in one of which he was born; the other, having been burnt, he rebuilt it with great magnificence; and this was the first considerable edifice that appeared in Rome; it took the name of *Palatium* from its situation, and this name was afterwards given to all the principal houses in the city. (The modern

word *Palazzo* (Palace,) is derived from it.) The same emperor added a portico, sustained by columns of African marble; and a library, in which he placed a bronze statue of Apollo, fifty ancient feet high, according to Pliny. This palace was considerably enlarged by Tiberius, who extended it to the extremity of the mount, towards the Capitol, and the edifice was then called *Tiberius' house*. Caius Caligula still farther extended it to the *Forum*, and made a bridge, sustained by eighty marble columns, to unite this palace with the Capitol; but the bridge was demolished by Claudius his successor.

Mount Palatine, which in the origin of Rome, formed the greatest part of the city, was not considered sufficient by Nero, who took in the whole space between Mount *Cælius* and the *Esquiline*, in order to augment this palace.

This stupendous edifice having been burnt by the great conflagration, in the year 64 of the Christian era, was rebuilt by Nero with such magnificence, and adorned with so much splendour, that it was called *Domus aurea Neronis* (Nero's Golden House). One can scarcely form an idea of this sumptuous edifice; it was decorated with a piazza 1,000 paces long, of three rows of columns, and a vestibule not less magnificent, containing the famous Colossus, 120 ancient feet high, representing Nero, which was executed by the celebrated Zenodorus, and afterwards gave the name of Coliseum to Flavian's Amphitheatre. This prodigious palace contained so many gardens, woods,

baths, lakes, &c. &c., that it resembled a city rather than a palace. The innumerable apartments were adorned with statues, marbles, jewels, &c. In 1720, in digging, a magnificent room, 148 feet long and 98 wide, was discovered, decorated with fine marbles. The riches of the whole empire were assembled in this palace. Severus and Celerus, much-esteemed architects, used every endeavour to render it complete; and Amulius, a celebrated painter, employed his whole life in painting it. Suetonius asserts, that when Nero saw this palace finished, he only said, He was going to be lodged almost like a man.

It is not known whether, after Nero's death, this palace underwent any change under Galba, Otho, and Vitellius, though it is certain that Vespasian and Titus demolished all which was beyond Mount Palatine; and that the baths of Titus, the Coliseum, and the Temple of Peace were built upon the ruins. Domitian adorned this palace, and added a wing, which was called *Domitian's House*, and Trajan transported some of the richest ornaments to the Temple of Jupiter Capitolinus. Under Valentinian, Maximus, and Totila, and during the pillage of Rome by the Vandals, this grand imperial palace fell to decay, so that nothing now remains but some vestiges of rooms, porticos, arcades, and high walls, interspersed with brambles, which produce a very picturesque view, especially on the side of the great Circus. Part of these remains is occupied by the

ORTI FARNESIANI,
(*Gardens of Farnese.*)

Paul III., of the Farnese family, built a delightful villa here, called *Orti Farnesiani*, which now belongs to the Royal Court of Naples. The principal entrance gate, by Vignola, is of fine architecture, and is adorned with two columns of the Doric order, which sustain a balcony. These gardens were formerly rendered very agreeable by their numerous walks, groves, and fountains, and they were also rich in statues, basso relievos, and other marbles, transported thither by Paul III. from the Coliseum, and from the baths of Caracalla, and which, in the last century, were transferred to Naples. Nothing now remains but two small subterranean rooms, supposed to have made part of Livia's baths, in which are still seen some painted figures.

Near the *Church of St. Mary Liberatrice* (the Deliverer), are two thick, lofty brick walls, supposed to be remains of the Hostilian Tribunal, where the Senate generally assembled to treat of public affairs. It was built by King Tullus Hostilius, and rebuilt by Scylla, after having been consumed, when the body of P. Clodius, tribune of the people, was burnt; finally, Julius Cæsar repaired, and gave it the name of Julia. Almost opposite St. Mary's church are the remains of the

TEMPIO DI GIOVE STATORE,
(*Temple of Jupiter Stator.*)

Some antiquaries believe, that the three magnificent columns in the *Forum* which stand by themselves, belonged to the *Comitium*, and others, to the Temple of Castor and Pollux; but the common opinion is, that they are remains of the portico of Jupiter Stator's temple. The origin of this temple is traced to Romulus, who constructed it to fulfil the vow he made at the time of the battle against the Sabines which took place here. Attilius Regulus, in the year of Rome 459, rebuilt it after the Samnite war. The portico was composed of twenty-eight columns, which are of Grecian marble, fluted, and of the Corinthian order: their diameter is 4 feet 10 inches, and their height 48 feet, including the head and base. The entablature, although grand and majestic, is finely and delicately worked. The heads of these columns are equal in beauty to those in the interior of Agrippa's Pantheon, reckoned the finest existing; which renders it more likely that this edifice was constructed in the time of the Emperors, and not of the Republic. These precious remains of antiquity serve as models for the ornaments and proportions of the Corinthian order. Near the Temple of Concord is the

COLONNA DELL' IMPERATORE FOCA,
(*Column of the Emperor Phocas.*)

Various were the opinions of antiquaries re-

specting this column, some attributing it to one edifice, and some to another; but the late discovery of its pedestal, shews, from the inscription, that it was erected A.D. 608, by Smaragdo, Exarch of Italy, in honour of the Emperor Phocas; who placed a gilt bronze statue of this emperor on the summit. This column is of Greek marble, fluted, and of the Corinthian order; its diameter is 4 feet 4 inches, and its height including the pedestal is 58. As it is very finely worked, it may be supposed to have been taken from some edifice, erected before the decadence of the fine arts.

On the left towards the Church La Consolata, is the

TEMPIO DI ROMOLO IN OGGI CHIESA DI
S. TEODORO,

(Temple of Romulus, now St. Theodore's Church.)

This small temple, which is of a circular form, and built of brick, is supposed to have been erected by Tatius, king of the Sabines, and dedicated to Romulus, in memory of his having been exposed and found in this place, with his brother Remus. The bronze Wolf in the act of suckling the twins, now in the Conservator's palace, stood in this temple till the 16th century.

This same temple was afterwards converted into a church, and dedicated to St. Theodore, vulgarly called *St. Toto*. Adrian I. repaired it in 774, and Nicholas V. rebuilt it in 1450. According to a very ancient custom, children attacked with un-

known diseases, are carried thither to be cured by the intercession of the Saint. The gallery is ornamented with some very antique Mosaic work. The great altar-piece is by Zuccari, and the other two are by Baciccio and Joseph Ghezzi. The *Forum Romanum* terminated at this temple, where the ancient *Via Nova* (new way) began, and passing through the *Velabrum* and great Circus joined the Appian way, near the Baths of Caracalla.

Near the Temple of Romulus was the *Lupercal*, that is, the cavern into which the wolf that was suckling Romulus and Remus retired upon the approach of Faustulus.

Besides the ancient edifices whose remains we have observed in the Forum, there were several others, of which no vestige is left. The celebrated *Via Sacra* (sacred way or road) took its name from the peace concluded there by Romulus and Tatius, king of the Sabines.

In the street to the left of the Arch of Titus, is the *Villa Spada*, which occupies a great part of Cæsar's Palace. There are some subterranean rooms, discovered in 1777, and the remains of a balcony which has been rebuilt: from this balcony, it is supposed the emperors gave the signal for the games to begin in the great Circus below. In the Casino, among other paintings, is a Venus, believed to be by Raphael; and two fine pictures; one representing Hercules, the other the Muses.

Returning to the *Forum*, and passing under the Arch of Titus, appears the celebrated

ANFITEATRO FLAVIO, DETTO COLOSSEO,
(*Flavian Amphitheatre, commonly called the Coliseum.*)

The Emperor Flavius Vespasian erected this wonderful Amphitheatre A.D. 72, after his return from the Jewish war, on the site of Nero's lakes and gardens, that is, almost in the midst of ancient Rome. It is said to have been finished in five years; and to have cost 10,000,000 crowns, and employed 12,000 Jews, who were made slaves at the conquest of Jerusalem. Vespasian also transported the famous colossal statue of Nero, which that emperor had raised in the vestibule of his palace, to the square before this Amphitheatre; hence the name of Coliseum: although some persons believe this denomination to have arisen from its extent, and really colossal height. Titus completely finished it and solemnly dedicated it to his father, Vespasian.

These dedications varied according to the description of the edifice: the dedication of a theatre was celebrated by a drama; that of a circus by a chariot-race; that of a Naumachia, by naval combats; and that of an amphitheatre, by gladiators' combats, and the hunting of wild beasts. It is related, that on the dedication day of this superb edifice, Titus had 5,000 animals, of different species, brought here, which were all killed: besides these games, naval combats were exhibited, al-

though there was a place purposely appropriated to mock sea-fights. The only difference between the amphitheatres and theatres was, that the latter were in the form of a semi-circle; and the former, like a whole circle; so that they resembled two theatres joined.

This superb building, almost entirely composed of large pieces of *travertine* marble, is raised on two bases on which the exterior arches rest; from what is still remaining, it is evident that the whole edifice was externally surrounded by three rows of arches, raised one above the other, and intermixed with half-columns, which supported the entablature. Each row was composed of eighty arches with as many columns; these gave light to the double piazzas; the edifice was terminated by a fourth row of pillars, much higher than the other three, and closed by a wall, containing forty intermediate windows. The first row of columns is of the Doric order; the second, Ionic; and the third and fourth, Corinthian.

The first row of arches is marked with Roman numbers; these formed so many entrances, which, by means of twenty staircases led to the upper piazzas and to the seats; so that every one could go to his place without difficulty; and at the end of the games the numerous spectators were able to quit the amphitheatre in a very short time without any confusion.

Between the two arches numbered xxxviii. and xxxix., is one without a number, of which the entablature is quite wanting; it is therefore

probable that it supported the piazza which led to the palace and baths of Titus on the *Esquiline* Mount, and served the emperor as a private entrance into the amphitheatre.

The form of this vast edifice is oval; the exterior circumference is 1702 feet, and the height 163. The whole building exhibits a simplicity and solidity in proportion to the extent of such a magnificent structure; one can scarcely form an idea of its immensity, unless it is viewed from the first or second tier.

Several arcades, columns, and pillars, have lately been discovered under ground, as well as all the double piazzas, under which the spectator may walk and admire the astonishing height and interior circumference of this superb edifice. Some subterranean staircases were likewise discovered at the same time; the most remarkable was that used by the emperors to pass secretly from the palace to the amphitheatre.

Several fragments of marble columns, statues, and basso relievos, were also found, as well as inscriptions; the most interesting is that of Lampidius, prefect of Rome, about the year 430, A.D., which mentions that he restored the Arena, the *Podium*, the false doors, and the seats for the spectators.

There were two entrances to the Arena; one was by the side of the arch, and is still used as an entrance; the other faces the street that leads to St. John Laterano. The place where the games, &c., were celebrated, was called *Arena*, from the

gravel or sand, with which the ground was covered for the convenience of the actors. This Arena is oval, and 306 feet long, 196 wide, and 805 in circumference; it was surrounded by a wall of moderate height to prevent the animals from escaping. There were several iron gratings in this wall, through which the gladiators and wild beasts entered. The projection of the wall which surrounded the Arena was called *Podium*, and here were placed the seats destined for the emperor and his family, for the senators and principal magistrates, and for the vestals.

Above the *Podium* were the seats for the other spectators: a number of doors led to these places, and were called *Vomitores*, from the multitude of people who passed them. These seats were divided into three rows of benches anciently called *Meniana*: the first row contained twelve benches, the second fifteen, they were of marble; the third, which was of wood, contained ten; having been burnt it was restored by Heliogabalus and Alexander Severus, as we read in their lives. This last row was surrounded by eighty marble columns. The seats altogether, were able to contain 87,000 spectators; and more than 20,000 could be conveniently accommodated in the piazzas above.

Near the last row of windows there are some holes, corresponding with brackets, where it is supposed the bronze or iron beams were placed, to which the pulleys and cords were fastened, that supported the *velarium*, or tent, which covered the

amphitheatre, in order to guard the spectators from the sun or from rain.

The greater part of this superb and magnificent structure, the most wonderful monument of ancient Rome, has been injured by time and earthquakes. It is certain that in the fourteenth century it was already partly destroyed. Many of the stones have been employed in building the palace of the Chancery, and the Venetian, and Farnese palaces. The ruins of this master-piece of antiquity have imperceptibly acquired so much of the picturesque that few even wish the original building restored.

Many Christians have suffered martyrdom in this amphitheatre, being condemned by the cruelty of some emperors to become the prey of the wild beasts. It has therefore always been held in great veneration; and fourteen little chapels have been erected around it. Two or three friars live in a portion of the ruins, and receive the contributions of the charitable. Opposite the Coliseum are the remains of the

TEMPJ DEL SOLE E DELLA LUNA,

(Temples of the Sun and Moon.)

Of these temples there only remains a side wall and two connected galleries; one faces the East, the other the West. Antiquaries are of different opinions about these temples: some believe they were dedicated to Venus and to Rome; others to Isis and Serapis, and some to the Sun and Moon; but the last is the most general opinion.

Castello dell'Acqua Marziale.



Avanzi dei Tempj del Sole e della Luna



The thick brick wall between the Coliseum and Constantine's arch, is the ruin of an ancient fountain, called *Meta Sudante*, because its form was like the boundaries of the circus, and the water spouted from the summit and flowed all around. The spectators, and those who performed in the games of the amphitheatre frequently resorted to this fountain to quench their thirst. Near these remains is the

ARCO DI COSTANTINO,
(*Arch of Constantine.*)

This magnificent triumphal arch was erected by the senate and Roman people, and dedicated to Constantine the Great, in honour of his celebrated victory over Maxentius at *Ponte Molle*. It has three arcades adorned with eight fine fluted columns of yellow marble, of the Corinthian order, and several basso relievos.

The basso relievos of the frieze, representing the conquest of Verona, the victory at *Ponte Molle*, and the two spheres, meant for the east and west, are indifferently sculptured, and shew the decline of the fine arts under Constantine. There are, however, twenty excellent basso relievos, taken from one of Trajan's arches, in whose time the arts flourished; they represent various actions of that emperor. Ten are in the attic, eight on the small arcades, and two large ones under the great arcade.

Four of the basso relievos facing the Coliseum, represent Trajan's triumphal entry into Rome;

the Appian Way, lengthened by him, as far as Brindisi; the same emperor supplying all Italy with provisions; and Parthimisirus, supplicating Trajan to restore him the kingdom of Armenia, taken from his father. The two basso relievos by the sides of the arch, and the two under the middle arcade, are the finest and most esteemed; they represent Trajan's battle and victory over Decebal, king of the Dacians. The four on the other side of the attic represent Trajan declaring Parthaspate, King of the Parthians; the discovery of a conspiracy, attempted by Decebal against Trajan; that Emperor haranguing his Soldiers; and lastly, Trajan offering sacrifice. The basso relievos on the small arcades, represent different chases of Trajan, and sacrifices offered by him, to Mars, Apollo, Diana, and Silvanus. The eight Dacian prisoners, sculptured in violet marble on the entablature, and the columns of yellow marble before mentioned, also belonged to the same arch of Trajan, as well as the cornices. It is said the heads of the prisoners were taken off and sent to Florence by Lorenzo de' Medicis; but this is improbable, as one of the heads was found at the foot of the arch under ground. Clement XII. employed Peter Bracchi to replace all these heads on antique models. This arch was ornamented with porphyry and bronze, and had a room in the attic. It is now decorated with the triumphal car of Constantine drawn by four bronze horses. This arch, as well as that of Septimius Severus, was entirely dug up by order of Pius VII. in 1804;

so that the whole of the ancient *Via Trionfale* (triumphal way), or *Via Nova* (new way), may be seen.

The ruins of the Aqueduct on Mount Palatine, near Constantine's arch, are remains of that of Septimius Severus, which conveyed the Claudian water from Mount Cælius to Cæsar's palace.

Behind the Coliseum are three streets leading to the square of St. John *Laterano*: the one to the right leads to *Mount Cælius*; that to the left conducts to the church of *St. Peter* and *St. Marcellino*: this street is probably the ancient *Suburra*, which was the grandest and most frequented in Rome: but, in 1084, when Robert Guiscard came to the defence of Pope St. Gregory VII., he burnt all between the capitol and St. John *Laterano*; the inhabitants, who then transferred their residence to the other side of the Esquiline Mount, towards St. Peter's in *Vincoli*, gave the name of *Suburra* to the street running between the church of St. Mary *de' Monti* (of the Mounts), and St. Martin; which name it still retains.

The middle street leads directly to the cathedral of St. John *Laterano*; on the left is the

CHIESA DI S. CLEMENTE,

(*Church of St. Clement.*)

The little portico of this church is sustained by four columns, and the vestibule by eighteen, all of granite. The church has three naves, formed by sixteen antique columns, of different marbles. The structure of the ancient churches is visible

here, namely, the great altar by itself; two rows of seats of Grecian marble by the side of the gallery; and two pulpits, called *ambones*, of the same marble finely ornamented, in which the epistle and gospel were read.

By the side-door is a chapel, called the *Chapel of the Passion*: it contains some exquisite paintings in fresco by Masaccio, one of the first restorers of painting. They represent our Saviour on the cross; different events in the life of the Martyr St. Catharine; and the Evangelists, which are the only ones that seem to have been retouched. There are also some pictures by Sebastian Conca; Antonio Grecolino; John Odazzi, Thomas Chiari, and Ghezzi. Near the great altar is the tomb of Cardinal Rôverella, an ancient sarcophagus of white marble, on which are sculptured Fauns, Bacchantes, &c.

The street opposite St. Clement's church conducts to *Mount Cælius*. This hill, which according to some, Romulus and Tatius, and according to others, Tullus Hostilius, joined to the city, took its name from one Cælius Vibenna, who lived there.

On the summit of this mount is the ancient *Church of the Four Saints crowned*, in which are eight antique columns of white granite; and some paintings by John of St. John.

At a short distance stands the small church of *St. Mary Imperatrice* (Empress), anciently called *St. Gregory in Martio*, because military exercises were performed on this mount, when the field of

Mars was inundated by the Tiber. The antique arches seen there, are remains of the aqueduct of the Claudian water, called Neronian, because it is a continuation of that which Nero commenced from the *Porta Maggiore* (great Gate). Septimius Severus and Caracalla also constructed other aqueducts on this mount, to convey the Claudian water to the Palatine and baths of Antoninus. Beyond one of these arches is the

TEMPIO DI CLAUDIO, IN OGGI CHIESA DI
S. STEFANO ROTONDO,

(*Temple of Claudius, now, Church of St. Stephen
Rotondo.*)

This temple, by some supposed to be that of Bacchus, is generally attributed to Claudius; but as there are many irregularities in the architecture, several learned writers doubt its being of that time when the fine arts flourished, and imagine it to have been made with the spoils of other edifices, perhaps under Pope St. Simplicius, and dedicated by him to the first martyr, St. Stephen. The form being spherical, it has been called *Rotondo*. It had once a double piazza, but that part having been ruined, Nicholas V., in rebuilding it, erected the wall which now surrounds it. The interior of this church preserves much of the majesty of the ancient temples. Its diameter is 133 feet. It is sustained by fifty-eight columns mostly of granite, some of the Ionic and others of the Doric order. There are some paintings by Nicholas Pomerancio

and Antonio Tempesta, representing the martyrdom of different Saints; and here also is preserved a marble pulpit, from which St. Gregory the Great delivered his fourth homily. This church is only open on Sunday mornings. In the same street is the

CHIESA DI S. MARIA IN DOMINICA, DETTA
DELLA NAVICELLA,
(*Church of St. Mary in Dominica, called della
Navicella.*)

This ancient church was built on the quarters of the foreign soldiers, who came to Rome as guards to the Emperors. The house of St. Ciriaca, a Roman Matron, afterwards stood there, and this gave it the surname of *In Dominica*, which answers to the Greek word Ciriaca. It is now called *della Navicella*, from a small antique and finely-formed marble ship, placed by Leo X. before this church, which he entirely altered, from the designs of Raphael. In the interior are eighteen superb columns of green and black granite, and two of porphyry. Julio Romano and Pierin del Vaga painted the frescos, and Lazzaro Baldi, the altar-pieces.

By the side of this church is the villa, formerly *Mattei*, now belonging to Charles IV. of Spain. It is one of the finest and most delightful in Rome, from its gardens, fountains, &c., and contains a number of statues, busts, basso relievos and other ancient marbles. In the middle of a large field is a small obelisk of Egyptian granite, covered with

hieroglyphics, a sarcophagus ornamented with a basso relievo of the nine Muses, and a colossal bust of Alexander the Great.

The arch of Travertine near the church of St. Mary in Dominica was made A.D. 12, by the Consuls P. Cornelius Dolabella and C. Junius Silanus. It is not known for what this arch was used, except that Nero made a passage for the Claudian water through it. After passing under this arch, appears the

CHIESA DE' S. S. GIOVANNI E PAOLO,

(*Church of St. John and St. Paul.*)

This temple was built in the fourth century by St. Pammachio, a Monk, on the house of St. John and St. Paul, martyrs; and after being in the possession of various orders, was given by Clement XIV. to the Fathers of the Passion, to whom it now belongs. It is decorated with an antique portico sustained by eight Ionic columns of granite, and contains three naves, divided by twenty-eight columns of different marbles. The architect was Antonio Canavari. The pavement is of marble, intermixed with porphyry. The best paintings are those in the gallery by Pomerancio; and the picture in the fourth chapel to the right, by Benefiale.

On the left of the grand entrance to this church, is a majestic edifice, supposed to be the remains of the Hostilian ward, built by Tullus Hostilius after having removed the Albanians to this hill. This ward was different to that erected by him in

the *Forum Romanum*. Although many antiquaries, from the construction and form of this edifice, have thought it was part of the reservoir made by Vespasian to collect the Claudian water, which was distributed in the amphitheatre for the naval games; yet it is more probable that it formed a portion of the *Vivarium*, or enclosure made by Domitian to contain the beasts destined for the amphitheatre.

This edifice was formed by two rows of arches, one of which is under ground. On these antiquities is situated the steeple of the last mentioned church.

On the other side of this church are some ruins supposed to be the remains of the house of Scaurus, from whom the street, called *Clivus Scauri*, (Ascent of Scaurus) was named. The arches by the side of the church were built in the dark ages, to support it.

Returning, and repassing under the arch of Dolabella and Silanus, the second street, on the left, leads to the square of St. John, at the entrance of which are two large hospitals, for the reception of sick women of all nations. Then comes the

PIAZZA DI S. GIOVANNI LATERANO,

(*Square of St. John Laterano.*)

In the middle of this immense square, is the largest obelisk known. It was raised at Thebes by Rameses, king of Egypt, who dedicated it to the sun. This city being destroyed, Constantine the Great transported it to Alexandria, in order to

take it to Constantinople, and placed it in a circus, which he had made; but being prevented by death, Constantius, his son, removed it to Rome in a vessel with 300 oars, and placed it in the great circus; which being afterwards ruined, the obelisk remained sixteen feet under ground. It was taken up under Sixtus V., and having been broken in three pieces, was joined and erected in this place, under the direction of Fontana. It is formed of red granite, covered with hieroglyphics, and its height is 106 feet, without the base and pedestal. Before this obelisk is a statue of St. John the Evangelist, at whose feet is a fine fountain, which furnishes water to all the neighbourhood.

In this square is the *Villa Massimi*, which contains many ancient marbles; and here also is the great Palace *Laterano*, given by Constantine the Great to Pope St. Silvester. Having been burnt, it was rebuilt under Sixtus V., from the designs of Domenico Fontana. This palace, long since abandoned by the Popes, was, by the clemency of Pius VII., converted into a receptacle for indigent females; where all, without exception, are received and maintained. It is called *Conservatorio di Zitelle*. Near this is the

CHIESA DI S. GIOVANNI IN FONTE,

(*Church of St. John, in Fonte.*)

Constantine the Great erected this magnificent font by the side of his palace, and here it is said,

he received baptism from St. Silvester. This Baptistery was afterwards despoiled of its rich ornaments in the various pillages of Rome; but it was repaired by Gregory XIII. and Urban VIII., who ornamented it as it now appears.

The Baptismal Font is formed of an antique urn, of basalt, adorned with gilt bronze, and is placed in a circular cavity paved with fine marble, the descent to which is by three steps. This font is surrounded by an octangular balustrade, and covered by a cupola, sustained by two rows of columns, placed one over the other. The first eight columns are of porphyry, and have an antique entablature, upon which the other eight rest; they are of white marble. On the second row of columns, between the pilasters are eight pictures, which represent different events in the life of the Virgin and St. John the Baptist; they are by Andrew Sacchi. The frescos on the walls near the font, are painted by Giacinto Gemignani, Camassei, Carlo Maratti, and Carlo Mannoni.

On the sides of the portico are two large porphyry columns, enchased on the wall, and supporting an antique entablature on the outside.

In one of the two side chapels, are two fine columns of serpentine marble; and in the other are two, of oriental alabaster.

We next pass to the

BASILICA * DI S. GIOVANNI LATERANO,
(Cathedral of St. John Laterano.)

This cathedral is the first and principal temple of Rome, and of the Catholic world. It is called *Basilica Costantiniana*, because Constantine the Great founded it; *Basilica Lateranense*, because built on the spot where the palace of Plautius Laterano stood; *del Salvatore*, because dedicated by Pope St. Silvester to our Saviour; *Basilica Aurea*, from the precious gifts that enrich it; and lastly, *Basilica S. Giovanni*, because it was dedicated to St. John the Baptist and St. John the Evangelist. It is very celebrated on account of the twelve councils which have been held there.

This cathedral, after standing ten centuries, by means of several repairs under different popes, was almost entirely burnt in 1308, under Clement V., who held the Apostolical See at Avignon, as well as the adjoining palace, which we mentioned before. The same pope having sent a considerable sum, it was soon rebuilt; and afterwards adorned by Urban V., Alexander VI., and Pius IV., who formed the fine gilt ceiling, and the side front with

* According to Vitruvius, the building called *Basilica* amongst the ancient Romans, consisted of porticos formed of columns, where the public met for transacting business, and in which were apartments for courts of justice. It is not improbable that the first churches were formed of these ancient basilicæ. In the early period of Christianity, the term *basilica* was synonymous with church, and in later times has been applied to a church distinguished by peculiar privileges.

two steeples. Sixtus V. added the double portico, from the designs of Fontana, in which stands the bronze statue of Henry IV. of France, executed by Nicholas Cordieri. One of the naves was repaired by James della Porta under Clement VIII.; and the middle one under Innocent X., by Borromini.

At length this splendid temple was finished under Clement XII., by Alexander Galilei, who constructed the principal front. It is decorated with four large columns, and six composite pillars, supporting a magnificent entablature: above is a balustrade, on which are ten colossal statues of different Saints, and that of our Saviour in the middle. Between the columns and pillars are five balconies; from the middle one, which is adorned by four columns of granite, the Pope gives his benediction to the people. The entrance to the magnificent portico, which is sustained by twenty-four marble pillars of the composite order, is by five doors; in this portico is the colossal statue of Constantine the Great, which was found in his baths. There are five doors to the cathedral, The great bronze door is that which was placed in front of the church of St. Adrian in the Forum Romanum; it is well executed, and was brought to this place during the reign of Alexander VII.; another door is called *Holy*, because it is only opened during the year of the great jubilee. The basso relievos on the doors are by Bernardino Ludovisi, Maini, and Peter Bracci.

This church has five naves, divided by four

Basilica di S. Giovanni in Laterano.

13



14



Interno della Basilica di S. Gio. in Laterano.



rows of pillars; the middle one, as we have already said, was repaired by Borromini, who covered the ancient columns with twelve large pillars, which form five arcades on each side, corresponding to so many chapels; behind each of the large pillars are two small fluted ones, of the composite order, sustaining an entablature which goes all round the church; between the small pillars are twelve niches, each adorned with two columns of antique green marble, in which are placed the colossal marble statues of the Apostles, by the best sculptors of those times; St. James the Great, St. Matthew, St. Andrew, and St. John, are by Rusconi; St. Thomas and St. Bartholomew, by M. Le Gros; St. Thaddeus, by Lorenzo Ottoni; St. Simon, by Francis Maratti; St. Philip, by Joseph Mazzuoli; St. James the Less, by Angelo di Rossi; and St. Peter and St. Paul by Stephen Monot.

The Corsini chapel, which is the first to the left on entering the church, is very magnificent; it is of the Corinthian order, and is adorned with beautiful marbles. Clement XII. erected it in honour of St. Andrew Corsini, his ancestor; Alexander Galilei, a Florentine, was the architect. On the altar, between two superb columns of antique green marble, is a mosaic picture of St. Andrew Corsini, copied from the original by Guido Reni. On the front of this altar are placed two figures, Innocence and Penitence, sculptured by Pinzellotti; and above is a basso relievo, representing St. Andrew Corsini defending the Florentine army at the battle of Anchieri. Near the fine mausoleum of

Clement XII. is the famous antique urn of porphyry, which was formerly in the portico of Agrippa's pantheon. The bronze statue of the Pope was modelled by Maini; and Charles Monaldi sculptured the two side figures in marble. On the opposite tomb of Cardinal Neri Corsini, uncle to Clement XII., is the Cardinal's statue, with a Genius and Religion seated, works of Maini. In this chapel, also, are four niches in which are marble statues representing the Cardinal Virtues, and on the top of each niche is a basso relievo in marble. The cupola is adorned with gilt stucco, the pavement is covered with fine marbles, and the balustrade is almost entirely formed of gilt bronze.

In the middle of the great nave of the church, is the bronze tomb of Martin V., of the house of Colonna, who died in 1430. The great arch of this nave is supported by two superb columns of red eastern granite, 36 feet high. The great altar is adorned with four columns of granite supporting a kind of Gothic tabernacle, in which are kept, as the most precious relics, the heads of St. Peter and St. Paul.

There is a fine altar of the holy sacrament, from the designs of Peter Paul Olivieri: it is adorned with a tabernacle constructed of precious stones, and placed between two angels of gilt bronze, and four fine columns of antique green marble. The entablature of gilt bronze, rests on four fluted columns of the same metal; they are of the composite order, and 8 feet 11 inches in

circumference. Some people imagine they came from Egypt with Augustus; and others that Vespasian brought them from Jerusalem. On the top is the Ascension, painted by Arpino, who is buried in this church; his tomb is behind the gallery, near that of Andrew Sacchi. The other paintings are by Horace Gentileschi, Cesar Nebbia, Baglioni, Paris Nogara, Pomarancio, Novarra, and Bernardino Cesari. Under these paintings are eight marble angels, and in four niches are Elias, sculptured by Mariani; Moses, by Flaminio Vacca; Aaron, by Silla, a Milanese; and Melchisedech, by Egidio.

The altar of our Saviour, erected by Nicholas IV., and adorned with Mosaic, still exists. The side door of the church is decorated with two fluted columns of antique yellow marble, which support the organ; they are the finest of that sort known, and are 29 feet high. There are several tombs in this cathedral; the most remarkable is that of Boniface VIII., because it is adorned with a fresco, believed to be by Giotto, which represents that Pope between two Cardinals, announcing publicly the first Jubilee of the holy year 1300. Opposite the principal door of this cathedral is the

SCALA SANTA E CAPELLA DEL S. S. SALVATORE
DETTA SANCTA SANCTORUM,

*(Holy Staircase and Chapel of the Saviour, called
Sancta Sanctorum.)*

When Sixtus V. rebuilt the Laterano Palace, he left the chapel and *Triclinium* of St. Leo III.

which alone remained untouched during the conflagration of the ancient palace, but he constructed a magnificent portico before this chapel, from the designs of Domenico Fontana, and placed the holy staircase there, consisting of 28 steps of white marble, brought from Pilate's palace at Jerusalem. This staircase is said to have been sanctified by Jesus, who, it is asserted, often ascended and descended it; it is therefore held in such veneration by all devout persons, that they ascend it on their knees, and come down afterwards by one of the four side staircases. The steps are much worn by the immense number of people who have passed them: to prevent them from becoming worse, they have been twice covered with thick planks of walnut wood.

On the altar of the chapel is an extremely ancient Image of the Saviour, held in great veneration. St. Leo III. put under the altar a large cypress box, with three smaller ones in it, containing relics, with the inscription *Sancta Sanctorum*, which gave the name to the chapel.

On quitting this sanctuary, on the left may be seen a niche made by Benedict XIV., in order to place in it the Mosaics, with which Pope St. Leo III. had ornamented his *Triclinium* or supper room, at the Lateran Palace.

The antique arches in the square of St. John, are remains of Nero's aqueduct, which was made to conduct the Claudian water to Mount Cælius. In the same place is the wall made by Aurelian, and likewise the

PORTA S. GIOVANNI,
(*St. John's Gate.*)

This gate which was anciently called *Celimontana*, from being on the declivity of Mount *Cœlius*, takes its present name from its vicinity to the cathedral. It was repaired and ornamented under Gregory XIII. by James della Porta. About 3 miles beyond it, in a vineyard on the right, are the baths of the famous water, anciently called *Salutare*; and now *Santa* (holy) from its good quality, and virtue, in curing various maladies. This road leads also to Frascati, Marino, Albano, Velletri, and Naples.

To the left of St. John's Gate, are the remains of the ancient *Asinaria* gate, so called from the number of asses that passed through it.

In turning down the street to the right of St. John's Gate, which is planted with trees, and following the city-wall, may be seen the

BASILICA DI S. CROCE IN GERUSALEMME,
(*Cathedral of the Holy Cross of Jerusalem.*)

This is one of the seven Roman Cathedrals; it was erected by Constantine the Great, on the remains of a large edifice called *Sessorium*, which first gave it the name of the *Sessorian Cathedral*; but St. Helen having afterwards deposited in it the third part of the Holy Cross, which she found at Jerusalem, it took its present denomination. Pope St. Silvester consecrated it: several Popes repaired it, and it was finally embellished by Be-

nedict XIV., who erected the front and portico, sustained by pillars and columns; four of which are of granite. The architect was Domenico Gregorini.

There are three naves in the church, divided by pilasters, and eight large columns of Egyptian granite. The great altar stands alone, it is decorated with four fine columns, which sustain the canopy. Under this altar is a fine antique urn of basalt, adorned with four lion's heads, in which are preserved the bodies of St. Cesareo and St. Anastasius, martyrs. The church contains some fine frescos by Pinturicchio and Conrad Giaquinto, and in St. Helen's chapel are several paintings by Nicholas Pomarancio, and some Mosaics by Balthazar Peruzzi.

In a vineyard, to the right of this church, are the remains of the

TEMPIO DI VENERE E CUPIDO,

(Temple of Venus and Cupid.)

Of this edifice, which seems to have been considerable, there is only left a large niche, and two pieces of the side wall; the rest was demolished to supply the materials for the front of the last mentioned cathedral. It was always supposed to be a temple dedicated to these two divinities, because there was found in it, a statue of Venus with Cupid at her feet, which now stands under the portico in the court of the Vatican Museum, but it has lately been discovered that this statue represents the Wife of Alexander Severus, under the

figure of Venus; therefore the origin of these ruins must be considered uncertain.

Near this temple is Claudius's Aqueduct, which joins the *Porta Maggiore*. Sixtus V. repaired and used it to conduct the *Acqua Felice* (Felix Water) to the fountain of Moses, at Termini.

In another vineyard, on the left of the Cathedral of the Cross, are the ruins of the

ANFITEATRO CASTRENSE,

(*Amphitheatre Castrense.*)

From the remains of this Amphitheatre, it is evident that it was externally surrounded by a double row of Corinthian pillars, of brick. To see the exterior part, one must approach it from St. John's Gate. It is perceptible from the pillars that the edifice was finely constructed; only one of the second row remains, which is joined to the city walls. This Amphitheatre was called *Castrense*, because destined for the soldiers' combats with the wild beasts, and various military games. Several bones of large animals have been dug up here; as well as an Egyptian statue of alabaster, with hieroglyphics, and other marbles.

Outside of the city walls, near this Amphitheatre, was a Circus constructed by Heliogabalus, in which Aurelian placed an obelisk of granite; it is broken, and now lies on the ground in the Vatican garden.

By the side of the Cathedral of the Cross, begins Mount Esquiline, the largest of the seven Roman hills; it extends to the declivity of St. Mary

Maggiore, towards the ancient *Vicus Patritius* (Patrician Lane) which separates it from Mount Viminal, near the church of St. Mary *Monti* (of the Mounts) and finishes at Dioclesian's baths; these two mounts were joined to Rome by Servius Tullus. Continuing in the street to the right of the Cathedral of the Cross, is seen the

PORTA MAGGIORE,

(*Great Gate.*)

It was a custom of the ancients to render the aspect of the Aqueducts from the public road, as magnificent as possible. Titus, in order to decorate the celebrated Aqueduct of Claudius, made it in the form of a triumphal arch with three long inscriptions: the first mentions the great work of Tiberius Claudius, who conducted the Cerulian and Curtian waters from Subiaco to Rome, in two separate canals, one over the other; the second and third record the repairs made by Vespasian and Titus. This edifice, after Aurelian extended the city walls, stood between the two gates, one leading to *Prenestina* (now Palestrina) the other to *Laticlana* (now Valmontone); they were walled up during the civil wars in the 13th century, on account of the difficulty of defending so many gates as Rome contained; and this one was substituted instead, out of one of the perspective arches of the Aqueduct; it is called *Maggiore*, either from its superior strength and solidity, or because it is opposite the great street that leads directly to the cathedral of St. Mary Maggiore.

This monument is one of the finest and most magnificent in Rome ; it is built with thick pieces of marble, joined without mortar, and sustained by four large arches with Ionic columns. Its solidity is such, that it has served as a fortress against the enemy; on the outside is an edifice, made in the dark ages, for greater defence. This monument has lost much of its strength since the walls were pierced, under Sixtus V., for the conveyance of the *Acqua Felice* to the fountain of Moses at Termini.

On the left side of the city wall, outside of the *Porta Maggiore*, is the Aqueduct which conveyed the waters of Julia, Marcia, and Tepula, to Mount Esquiline.

Two miles beyond the *Porta Maggiore*, on the Labicana way, in the place commonly called *Tor Pignattara*, are the remains of the ancient church of St. Marcellino and St. Peter, and the Mausoleum of St. Helen, built by Constantine, where the porphyry sarcophagus now in the Vatican Museum was found. Re-entering the city through the *Porta Maggiore*, and taking the street leading to St. Mary Maggiore, in a vineyard to the right, is the

TEMPIO DI MINERVA MEDICA,

(*Temple of Minerva Medica.*)

Many antiquaries formerly supposed this to be the cathedral of Caius, and Lucius, erected by Augustus, and others the temple of Hercules Callicus, built by Brutus ; but the moderns rather

believe it to be the temple of Minerva Medica, that is to say, the Goddess of Health, because the famous statue of Minerva, with the serpent at her feet, now in the gallery of the Buonaparte palace, was found here amongst other specimens of sculpture. This majestic and elegant edifice, which is entirely composed of bricks, is in the form of a de-oagon. The distance between the angles is 24 feet, the whole circumference is 240 feet. There are ten windows, and nine niches for statues; the tenth window is used as a door. There were likewise found here, the statues of Esculapius, Pomona, Adonis, Venus, Faunus, Hercules, and an Antinoüs. The form of this temple, and the views from it, are picturesque.

In the same vineyard are two tombs, called *Columbaria* from their resemblance to dove-houses. The first was made by Lucius Arruntus, consul under Tiberius, for his freedmen: it contains two small subterranean chambers, in one of which are several urns; the other is ornamented with some paintings and stucco. The other tomb contains but one room; which is for the use of different plebeian families.

Near the vine-dresser's house, are the remains of the Castello of the Claudian water, and the *Anio Novus*.

Continuing the same road, on the right, may be seen the antique ruins of the

Tempio di Minerva Medica?



Sepolcro di Cecilia Metella?



CASTELLO DELL' ACQUA GIULIA COMUNE-
MENTE DETTO TROFEI DI MARIO,

(*Castle of the Julian Water, called the Trophies of Marius.*)

This castello, which was of magnificent architecture, is now called *Trophies of Marius*, from the two marble trophies which formerly stood here in niches, but were removed to the staircase of the capitol. Although it is commonly thought they were raised to Marius for his double victory over the *Cimbri* and *Teutonii*; yet the best antiquaries, after comparing them with the pedestal of Trajan's pillar, are of opinion they were erected in memory of his victory over the Dacians.

In the *Strada Felice*, the second to the right of this edifice, is the *Villa Polambara*; and a little further is the *Villa Altieri*, with delightful walks, and a remarkable labyrinth. The casino is ornamented with a number of statues, busts, and antique paintings, taken from the tomb of the *Nasones*. At the end of the large street planted with trees, on the right side of the trophies of Marius, is the

CHIESA DI S. BIBIANA,

(*Church of St. Bibiana.*)

Olympia, a Roman matron, built this church in 363, in the place anciently called *ad ursum pileatum*, near the palace of Licinius; it was consecrated by Pope St. Simplicius, in honour of St. Bibiana, who had lived in that palace. Urban VIII., after repairing it, erected the front, from the de-

signs of Bernini, and adorned it with fine pictures. The three naves are separated by eight antique columns, six of which are of granite. The frescos in the middle nave, to the right, on entering, are by Augustine Ciampelli; those on the opposite side are by Peter da Cortona. On the great altar is the statue of St. Bibiana, one of the finest of Bernini's works. Under the same altar is an exquisite antique urn of oriental alabaster, 18 feet in circumference, with a leopard's head in the middle; the bodies of St. Bibiana, St. Demetria, and St. Daphrosa, their mother, all three martyrs, are preserved there.

Under this church is the famous Cemetery of Pope St. Anastasius, which contains the bones of about 1,300 martyrs. Returning, on the right, appears the

CHIESA DI S. EUSEBIO,

(Church of St. Eusebius.)

It is extremely ancient, having been called cardinal, or principal, since the time of St. Gregory the Great. The famous Mengs, a renowned artist of the last century, painted the picture of St. Eusebius, surrounded by angels.

In the kitchen-garden, near this church, have been discovered, some rooms, finely painted, and a spiral pillar of oriental alabaster, now in the Vatican Library.

Continuing in the street to the right of this church, is seen the

PORTA S. LORENZO,
(*St. Lawrence's Gate.*)

This gate had formerly various denominations, but is now called *Porta S. Lorenzo*, because it leads to the cathedral of that Saint. It was once called *Esquilina*, being situated near the extremity of Mount *Esquilino*.

Near it are the remains of the ancient aqueduct of the *Marcia*, *Tepula*, and *Julian* waters; the inscriptions, although much injured by time, shew that repairs were made by *M. Agrippa*, *Augustus*, and *Caracalla*. About a mile from this gate, is the

BASILICA DI S. LORENZO,
(*St. Lawrence's Cathedral.*)

This cathedral is situated on the site of the *Campus Veranus*, which was so called from an ancient family of that name. On this spot was a cemetery, in which *St. Ciriaca*, a Roman matron, had buried many bodies of the martyrs, and, amongst others, that of *St. Lorenzo*; and here *Constantine the Great*, in 330, erected this cathedral, which has been repaired by several Popes; and, in 1647, received its present form. It is one of the seven Roman cathedrals, and is decorated with a portico, sustained by six antique columns; and ornamented with frescoes, which represent different actions of the martyr *St. Lorenzo*.

The interior contains three naves, divided by twenty-two Ionic columns, most of which are of

oriental granite. Near the principal entrance is an ancient sarcophagus, with a fine basso-relievo, representing a Latin marriage. In the middle nave are two marble pulpits called *ambones*; which were used to chant the epistle and gospel. On the ascent to the gallery, which is paved with hard stones, in the manner of Mosaic, is an ancient pontifical seat, formed of different stones. This gallery is ornamented with twelve fluted columns of violet marble, the greater part of which are underground; the heads are Corinthian, and very fine; they sustain an exquisite entablature, above which are twelve smaller pillars; ten of violet marble, and the other two of green porphyry. Behind the gallery, is an antique sarcophagus, on which are sculptured the Genii of Bacchus.

The great altar is isolated, and adorned with a marble canopy, supported by four columns of red porphyry. Under this altar is a chapel, called the *Confessional of St. Lorenzo*, where are preserved the bodies of that Saint, and St. Stephen, protomartyr.

From the small nave, there is a descent to a subterranean chapel, celebrated for the privileges granted by different Popes; the altar-piece representing the decapitation of St. John the Baptist, is by Seronide, and is very fine. This chapel leads to St. Ciriaca's Cemetery, a low and irregular gallery about 15 feet beneath the surface of the ground. On the side are rude ill-formed shelves, on which the bodies of the primitive Christians were deposited. This subterranean excavation is said to ex-

tend as far as the church of St. Agnes which is two miles distant.

Returning to the city, by the Porta S. Lorenzo, almost opposite the church of St. Eusebius, appears the

ARCO DI GALLIENO,
(*Arch of Gallienus.*)

According to the inscription, this arch was dedicated to the Emperor Gallienus, and Salonina, his wife, about the year 260, A. D., by a private person, whose name was Marco Aurelio Vittore. Two Corinthian pilasters, with an entablature, are the only remains of this ancient monument. The architecture is indifferent. From the middle arcade hangs a piece of chain to which the keys of the ancient *Tusculum* were suspended, in memory of the victory obtained there by the Romans, in 1191.

In front of the square of St. Mary *Maggiore*, is a kind of column of Egyptian granite, on which are figures of the Madonna and the Crucifix. This is a monument erected by Clement VIII. in 1595, in memory of the absolution given to Henry IV. of France.

The next object worthy of notice is the square of St. Mary *Maggiore*. In the middle is placed, on a large pedestal, a magnificent fluted Corinthian pillar of white marble; the only entire one remaining, as we before said, from the celebrated Temple of Peace. It is 63 feet high, including the base and chapter, and 20 feet 6 inches in circumference.

Paul V. erected it here under the direction of Carlo Maderno, and placed at the top a gilt bronze statue of the Madonna which was modelled by William Bertolot. In this square is the

BASILICA DI S. MARIA MAGGIORE,

(Cathedral of St. Mary the Great.)

This church, which is built on the summit of Mount Esquiline, and on the ruins of the Temple of Juno Lúcina, was erected in 352, under Pope St. Liberius, by order of John Patrizi, a Roman, in consequence of a vision which both had in one night, and which was confirmed by a miraculous fall of snow the following day, the 5th of August. This snow precisely covered the space which the church was to occupy; it was therefore called *Stat. Maria ad Nives*, and *Basilica Liberiana*; but it is now named *S. Maria Maggiore*, being the principal church dedicated to the Virgin. It is one of the seven Roman cathedrals, and one of the four which have a *holy door*. Pope St. Sixtus III. enlarged it in 432, and gave it its present form. It has since been repaired and enriched by several Popes, particularly by Benedict XIV., who adorned it with marbles and gilt stuccoes, and rebuilt the principal front from the designs of Ferdinand Fuga; it is decorated with two rows of columns, Ionic and Corinthian, various statues, and a double portico; the under one is sustained by eight fine granite columns, and different marble pillars. This portico is adorned with basso-relievos, and a bronze statue, by Lucenti, of Philip IV. of Spain;

Basilica di S. Maria Maggiore.

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Interno della Basilica di S. M.ª Mag.ª



benefactor to this cathedral. In the upper portico is the balcony used for the Papal benediction; under which are preserved the Mosaics that adorned the old front, works of Gaddo Gaddi, who was contemporary with Cimabue. There are four doors, exclusive of the holy one, which is only opened the year of the great jubilee, namely, every twenty-five years.

The interior of this church is majestic; it has three naves, separated by thirty-six fine Ionic columns of white marble; besides four of granite, which sustain the two large arches of the nave. On entering, may be seen, two tombs, one of Clement IX., sculptured by Guidi, Fancelli, and Hercules Ferrata; the other of Nicholas IV., by Leonardo da Sarzana.

The magnificent chapel of the Holy Sacrament, erected by Sixtus V., from the designs of Fontana, is adorned with fine marbles, Corinthian pillars, and paintings. On entering, to the right is seen the tomb of this Pope, whose statue was sculptured by John Antonio Valsoldo; this tomb is adorned with four fine columns of antique green marble, basso-relievos, and two statues, one of S. Francis, by Flaminio Vacca; the other of St. Anthony of Padua, by Peter Paul Olivieri. Opposite, is the tomb of St. Pius V., whose body is preserved in a fine urn of antique green marble, ornamented with gilt bronze; there are also some columns, basso-relievos and statues; that of this holy Pontiff, is by Leonardo da Sarzana. In the middle of this chapel is the Altar of the Holy Sa-

crament, with a magnificent Tabernacle, supported by four gilt bronze angels. The frescoes in this chapel are by John Baptist Pozzo, Hercolino Bolognese, Arrigo, Paris Nogara, Andrew d'Ancona, and Cesar Nebbia : in the sacristy are some landscapes, by Paul Brilli.

The great altar of the cathedral is isolated, and formed by a large porphyry urn, covered with a marble table, and sustained by four small angels of gilt bronze. Over this altar is a superb canopy, erected from the designs of Fuga, by Benedict XIV. ; it is supported by four porphyry Corinthian columns. Above are six marble angels, sculptured by Peter Bracci. The picture at the end of the gallery is by Francis Mancini ; and the Mosaics, are by James da Turrata. The Mosaics over the great arcade, and those of the middle nave, representing different subjects from the Old Testament, and events in the Life of the Virgin, were executed in 434, under the direction of St. Sixtus III.

In the other nave is the sumptuous Borghese Chapel, made by Paul V., of that family, from the designs of Flaminio Ponzio. This is the most magnificent in Rome ; it is of the Corinthian order, and is profusely adorned with fine marbles and paintings. There are two tombs decorated with columns of antique green marble, statues, and basso-relievos ; that to the right on entering, is of Paul V., whose statue was sculptured by Silla Milanese ; the right basso-relievo is by Stephen Maderno ; the other by Bonvicino. Of the three basso-relievos above, the middle one is by Hip-

polito Buzi ; that to the right by Valsoldo ; and the other by Francis Stati. In the side niches are the statues of St. Basil and David, by Nicholas Cordieri. The other tomb is of Clement VIII., his statue is by Silla ; the basso-relievos are by Bonvicino, Buzi, Mochi, and Peter Bernini. The two statues of Aaron and St. Bernard, in the side niches, are by Henry Cordieri, Lorenese (of Lorrain).

The magnificent altar of the Virgin, is decorated with four splendid fluted columns of oriental jasper, which support an entablature ; the frieze is of agat , as well as the pedestals of the columns. The image of the Virgin, said to be painted by St. Luke, is placed on lapis-lazuli ; it is surrounded by precious stones, and sustained by four bronze angels. On the entablature of this altar is a fine basso-relievo of gilt bronze, representing the miracle of the snow.

The paintings over and around the altar, and those of the arcade and angles of the cupola, are by Arpino ; those in the cupola are by Louis Civoli. The paintings by the sides of the windows over the tombs are worthy of notice, as well as those of the two arches over the windows, which are by Guido Reni.

On leaving this church by the door on one side of the gallery, the other front may be seen which was begun under Clement IX. and finished under Clement X., from the elegant designs of Charles Rainaldi.

The great square before this front is adorned

with an obelisk, made by order of Smerre and Ephre, Egyptian princes. Claudius transported it to Rome, and placed it before the Mausoleum of Augustus, where it was found, and Sixtus V. erected it here under the directions of Fontana. It is of red granite, without hieroglyphics, and forty-three feet high exclusive of the pedestal, which is twenty.

THIRD DAY.

On returning to the principal square before the cathedral of St. Mary *Maggiore*, may be seen the

CHIESA DI S. PRASSEDE,

(*Church of St. Praxede.*)

In the year 162, Pope St. Pius I., at the request of St. Praxede, erected an Oratory into which the Christians retired in the times of their persecutions. It was situated on the Baths of Novatus, who was brother to St. Praxede, in the place anciently called *Vicus Lateritius*, and at present *La Suburra*. Pope St. Pascal I. afterwards, in 822, built this church on the same spot; it has three naves, divided by sixteen columns of granite. The great altar is decorated with a canopy sustained by four porphyry columns; and in the gallery are some ancient Mosaics. In one chapel is a large piece

of marble pillar, brought from Jerusalem to Rome, in 1223, by Cardinal John Colonna; supposed to be that to which our Divine Redeemer was fastened when he was scourged. In the sacristy is an exquisite painting, by Julio Romano, which represents the scourging of our Saviour.

In the street to the right, a short distance from the principal door of this church, is the

CHIESA DI S. MARTINO,
(*Church of St. Martin.*)

In the time of Constantine the Great, St. Silvester built a church in this place, over which Pope St. Simmaco, in 500, erected the present edifice; it was repaired in 1650, and so much embellished, that it is one of the finest in Rome. It has three naves divided by twenty-four antique columns of different marbles, and of the Corinthian order. The beautiful landscapes on the walls of the small naves are by Gaspard Poussin, the figures, by his brother Nicholas; two, finely painted, near the altar of St. Mary Magdalen, are by John Francesco, of Bologna. The chapel of the Virgin, at the end of the small nave, is adorned with fine marbles and paintings, by Antonio Cavallucci.

On descending the noble marble staircase which leads under the great altar, the visiter sees another altar where are preserved the bodies of the Popes St. Silvester and St. Martin. This place is ornamented with fine columns, by Peter da Cortona; and forms an elegant entrance into the ancient

subterranean church, which has likewise three naves, with a Mosaic pavement. On the altar is an image of the Virgin, in Mosaic, executed in the earliest ages of Christianity. This is the ancient church erected by St. Silvester, in which he held a council in 324.

In the street to the right of St. Martin's church, is a vineyard, in which is an ancient edifice called the

SETTE SALE,
(*Seven Rooms.*)

These rooms were only a reservoir of the water used for the Baths of Titus. There are two stories, the first is under ground, and the upper one is divided into nine rooms; but as only seven were first discovered, it took the name of *The Seven Rooms*. This edifice is of a very solid construction: the pavement is made to resemble Mosaic; the walls are thick, and covered with a double plastering, so fine and hard that the water has not caused any damage, and they are in as good preservation as if they were modern. The situation of the doors is singular, having been placed so as not in the least to diminish the strength of the walls. Each room is 39 feet long, 13 wide, and 8 feet 7 inches high.

At a small distance on the summit of Mount Esquiline, is the

CHIESA DI S. PIETRO IN VINCOLI,
(*Church of St. Peter in Vincoli.*)

It was erected in 442, under Pope St. Leo the

Great, by Eudisia, wife of Valentinian III., Emperor of the West, to preserve the chain with which St. Peter had been fastened in the prison at Jerusalem, by order of Herod. Pope Adrian I. rebuilt it, and Julius II. repaired it under the direction of Baccio Pintelli; but it took its present form in 1705, under the direction of Francis Fontana.

The three naves of this fine church are divided by twenty-two antique fluted pillars, twenty of Greek marble, and two of granite; all of the Doric order, and seven feet in circumference. On the first altar to the right is a picture of St. Augustine, by Guercino. The tombs of Cardinals Magotti and Agucci, were executed from the designs of the famous Domenichino, who also painted their portraits, which may be seen there. The St. Peter, on the other altar, is a copy from the original of Domenichino, which is preserved in the Sacristy.

The famous tomb of Pope Julius II., was erected from the designs of Michael Angelo Buonrotti, who executed the statue of Moses, which adorns this monument, and is considered the masterpiece of modern sculpture. It is a colossal figure seated, with the tables of the law under his arm, sternly regarding the people, as if not confiding in their apparent resignation. The four statues in niches, near this tomb, are by Raphael da Montelupo, his scholar.

The St. Margaret on the altar of the next chapel, is by Guercino; and at the end of the gallery, which is adorned with paintings by James

Coppi, is an ancient seat of white marble. In one of the small naves is a St. Sebastian, a Mosaic of the eighth century; and on the last altar is Piety, with the three Marys, supposed to be by Pomerancio. The great painting on the ceiling, is by John Baptist Perodi.

In the street to the left is the Gualtieri vineyard, where are the remains of the

TERME DI TITO,

(Baths of Titus.)

Although these baths were not so extensive as Dioclesian's and Caracalla's, yet as the fine arts flourished at that time, they were more admired, both for the architecture and ornaments, which, in splendour, surpassed those of Agrippa and Nero previously built. There were two stories in this superb edifice, but of the upper one no vestige remains. The first story contains seven large corridors; one of them leads into the chambers, thirty-six in number, which were all painted in arabesque, with little pictures of charming figures, but Time has so much injured these rooms that few of the paintings remain.

These apartments having been filled and covered over with earth in the course of centuries, were first discovered in Raphael's time, some say, by Raphael himself. It has also been said that this great master immediately filled them again, in order that it might not be discovered he had taken the idea of the arabesque paintings in the Vatican from them; as if this style had not been already

known from the ancient writers, particularly Vitruvius, who disapproves it; besides which, almost all the houses of the ancients that have been discovered, are painted in this manner. But, however that may be, they were again covered till the year 1776, when they were dug up with great difficulty. The lovers of the fine arts can once more behold those exquisite paintings which have served as models to some of the first masters.

As we before said, the reservoir of water called the Seven Rooms, belonged to these baths. Some circular remains are still to be seen of the Imperial Palace, built by Titus, in which was found the famous group of Laocoon, now in the Clementine Museum of the Vatican, as well as a number of precious marbles, statues, and paintings, all tending to demonstrate the magnificence of this edifice.

These baths were also called after Trajan, because he repaired and enlarged them. They are on the spot where the house and gardens of the celebrated Mecænas previously stood. Near this place were likewise the houses of Horace, Virgil, and Propertius; also the famous tower in which the cruel Nero, while Rome was burning, sang to the sound of his lyre the conflagration of Troy.

Descending from Mount Esquiline, and passing through the *Strada Suburra*, we enter the *Strada Urbana*, anciently called *Vicus Patricius*, because it was inhabited by the first nobles. In this street is the

CHIESA DI S. PUDENZIANA,
(*Church of St. Pudenziana.*)

On this spot was the house of St. Pudent, a Roman senator, converted to Christianity by St. Peter, who lived a long time in his house, together with his sons, Novatus and Timothy, and his daughters, Pudenziana and Praxède. For this reason Pope St. Pius I. in 164, turned the house into a church, and in 1598, Cardinal Henry Gaetani, repaired and embellished it, under the direction of Francis da Volterra. It is divided into three naves, separated by pillars, fourteen of which are antique, and of marble.

The great altar-piece, representing St. Pudenziana, is by Bernardino Nocchi; and the pictures of the cupola are by Nicholas Pomarancio. In the chapel, to the right of the great altar, is the very altar on which St. Peter celebrated mass; under which is a marble sculpture, by Baptist della Porta, of our Saviour giving the Keys to St. Peter. The next chapel is that of the Gaetani family; it contains fine marbles, columns, and sculptures. In the well before this chapel, the Saint preserved the blood of more than 3,000 martyrs, who were buried under the church.

Opposite is the church of the Infant Jesus, built by Clement XII., from the designs of Fuga. It adjoins a convent where young females are educated.

Behind St. Mary's cathedral is the Great Square,

where the *Strada Felice*, which leads direct to the church of La Trinità de' Monti, begins.

In this street is the

CHIESA DI S. PAOLO PRIMO EREMITA,
(*Church of St. Paul, First Hermit.*)

It was built about 1765, from the designs of Clement Orlandi, and has the form of a Grecian cross, supported by columns and pilasters. The picture on the right altar, of St. Stephen, King of Hungary, is by Antonio Concioli. The statue of St. Paul, on the great altar, is by Andrew Bergondi, and the guardian angel, by Borgognone.

Annexed to this church is a *Nunnery*, founded by Pius VI. for poor orphan girls.

Beyond this church, is a road planted with gardens and vineyards, and leading into a valley, anciently called *Quirinal*, from a temple which stood there, dedicated to Romulus, under the name of Quirinus. The steps of this temple which are of white marble, now form the magnificent staircase of the church *d'Araceli*. In this valley is the

CHIESA DI S. VITALE,
(*Church of St. Vitale.*)

The origin of this church is extremely ancient, having been erected in the time of Innocent I., in 416. It was dedicated to St. Vitale and his sons, Gervas and Protas, all martyrs. It has often been repaired, but without decoration, and joins *St. Andrew's Church* on *Monte Cavallo*.

Returning to the *Strada Felice*, appears the

PIAZZA DELLE QUATTRO FONTANE,

(Square of the Four Fountains.)

It is formed by the intersection of two fine streets, the one called Felice, the other Pia; the former runs from the Trinità de' Monti to St. Mary Maggiore; the latter from *Monte Cavallo* to the Pia Gate. The four angles of this square are adorned with four fountains, whence it derives its name. From this spot, there is a fine view of the Egyptian obelisks of St. Mary Maggiore, *Monte Cavallo*, and the Trinità de' Monti.

In one corner of this square is the Albani palace, and at another stands the

CHIESA DI S. CARLO,

(Church of St. Charles.)

It was built in 1640, from the designs of Borromini, who had the ingenuity to construct this church and a house adjoining, in a space of the same dimensions as that occupied by one of the piers supporting the cupola of St. Peter's. The front is ornamented with two rows of columns; and the interior is supported by sixteen columns. The court of the adjoining house, is also remarkable; because notwithstanding its diminutive size, it is decorated with a double portico, sustained by twenty-four columns. In the square of *Monte Cavallo*, on the left, is the

CHIESA DI S. ANDREA,

(Church of St. Andrew.)

Prince Camillo Pamfili, nephew of Innocent X., erected this fine church in 1678, from the designs of Bernini. The front is decorated with a Corinthian order, and a little circular portico, supported by two Ionic columns. The interior form of the church is oval; it is decorated with fine marbles and pilasters, four Corinthian pillars, and some fine paintings. In the first chapel to the right, dedicated to St. Francis Xavier, are three pictures by Baciccio. The great altar-piece, representing the crucifixion of St. Andrew, is by Borgognone. The chapel following, is dedicated to St. Stanislas, and decorated with precious marbles; the altar-piece is by Carlo Maratti; and those on the side are by Mazzanti; the paintings of the ceiling are by John Odazzi. Under this altar, in an urn of lapis-lazuli, is preserved the body of St. Stanislas.

In the house next to this church, is the room formerly occupied by St. Stanislas, a Jesuit; it has been converted into a chapel, and painted by Chiari. It contains a fine statue of the saint dying, sculptured by Le Gros: the head, hands, and feet, are of white marble; the dress is of black marble; and the mattress and pillows of yellow; nature is so well imitated in this statue, that at the first view it causes a sensation of terror.

Returning to the Square of the Four Fountains, and traversing the *Strada Pia*, at the entrance of the *Piazza di Termini*, is seen to the right the

CHIESA DI S. BERNARDO,
(*Church of St. Bernard.*)

In 1598, the Countess Catherine Sforza converted one of the four circular edifices near Dioclesian's Baths, into a church. It is decorated with statues in stucco, by Camillo Mariani, and Mochi, and two paintings by John Odazzi.

In the garden near this church, are some remains of a circular portico, with steps like those of an amphitheatre, whence the wrestlings and other games, customary at the Baths, might be viewed.

In the square, where stands the church of St. Susanna, which is only remarkable for its front made by Carlo Maderno, is the

FONTANA DELL' ACQUA FELICE,
(*Fountain of the Felix Water ; called also the Fountain of Moses.*)

The water which supplies this fountain was brought by Sixtus V. to Rome, from the village of Colonna, fourteen miles from the *Porta Maggiore*. This Pope also constructed the present magnificent fountain, from the designs of Fontana. It is built of travertine, has three arcades, and is decorated with four Ionic pillars of granite. In the middle arcade is a colossal statue of Moses, who is causing the water to flow from the rock ; Prospero da Brescia was the sculptor ; at the sides are two basso-relievos ; one, by John Baptist della Porta, represents Aaron leading the Israelites to

this miraculous spring; the other, by Flaminio Vacca, represents Gideon making choice of the soldiers to open the passage of the water. The water flows in abundance through three openings, into as many marble basins; at the sides of which are four marble lions, with the water flowing from their mouths; two of these are Egyptian, covered with hieroglyphics, and formed of basalt; they were removed hither, from Agrippa's Pantheon; the other two are of white Grecian marble.

The large square of *Termini* took its name from the ancient

TERME DI DIOCLEZIANO,

(*Baths of Dioclesian.*)

These baths were formerly called *Thermæ*, a Greek word signifying hot places. Of all the Roman baths, those constructed by Dioclesian and Maximian, were the most considerable; not only for their size, but their rich decorations. To give an idea of their vast extent, it will be sufficient to say, that they comprehended the whole space now occupied by St. Bernardo's Church; that of St. Mary *degli Angeli* (of the angels), together with the houses and gardens surrounding them; the two great squares; part of the *Villa Massimi*, now Negroni; large public granaries; and other houses; so that it appears, they were 1,069 feet long, and as many broad.

These immense baths were square, but had a circular edifice at each angle; two of these buildings still remain; that to the left was formed into

a granary, by Clement XI.; the other has been converted into St. Bernardo's Church. These baths were adorned with gardens, groves, porticos, fine chambers, and every luxury that could be procured. One very magnificent apartment, called the *Pinacotheca*, which contained the most exquisite paintings and sculpture, has since been converted into the

CHIESA DI S. MARIA DEGLI ANGELI,

(*Church of St. Mary of the Angels.*)

The baths, of which we have just been speaking, had been constructed by 40,000 christian slaves, who were afterwards martyred by order of the cruel Dioclesian. Pope Pius IV., wishing to consecrate the remains of these holy martyrs' works to sacred purposes, employed the celebrated Bonarotti, who, having discovered the *Pinacotheca*, a room of an oblong form, sustained by eight large pillars of oriental granite; converted it into a church, which is in the form of a Greek cross, and is a very majestic and finely proportioned building. The ancient pavement being damp, he constructed another more elevated; so that the bases and a small part of the eight granite columns are buried, and some of white marble substituted.

This church has often been repaired, particularly in 1749, under the direction of Vanvitelli, who made various alterations: he placed the altar of Nicholas Albergati, where the great door had been; and the only side-door remaining, became the principal entrance: he converted the altar of

the Virgin into the great altar ; and as the nave, in which the principal entrance had once been, contained eight granite columns, to render the new nave corresponding, he added eight brick columns, which were painted so as to resemble the granite.

The entrance to this fine church, is by a round vestibule, formerly one of the rooms belonging to the baths: it is the same size as that converted into St. Bernardo's church. In this vestibule are two chapels ; in one is a holy cross with a St. Girolamo, painted by a scholar of Daniel da Volterra ; in the other is our Saviour with the Magdalen, by Arrigo, a Fleming. Here are likewise the tombs of Carlo Maratti, and Salvator Rosa, celebrated painters ; and of Cardinals Peter Paul Parisio, and Francis Alciati. In the chapel opposite St. Bruno's, is an altar-piece which represents our Saviour, giving the keys to St. Peter, by Muttien. The transversal nave of the church was the ancient *Pinacotheca*. Its magnificence is surprising: the eight pillars are of one piece of granite ; they are 16 feet in circumference, and 43 high. The length of the church, from the entrance to the great altar, is 360 feet, and the transept is 329 feet long ; it is 79 wide, and 90 high.

Benedict XIV. transported several original Mosaic pictures from St. Peter's cathedral to this church. The first to the right on entering, representing the crucifixion of St. Peter, is by Nicholas Ricciolini ; the next, representing the fall of the magician Simon, is a copy from Vanni's picture in St. Peter's, executed by Tremolier. In the

chapel of Nicholas Albergati, the altar-piece is by Hercules Graziani; the side paintings are by Trevisani, and those on the ceiling, by Antonio Burchieri, and John Mazzetti. Of the other two large pictures, that which represents St. Peter restoring Tabitha to life, is a copy from the Mosaic, by Baglioni, in St. Peter's; the other is a fine original, by Muziano.

In the nave is a chapel ornamented with pictures, by Baglioni; and beyond it, on the side walls, are four large paintings; the subject of the first to the right, is the Presentation of the Virgin in the temple, by Romanelli; the second, which represents the martyrdom of St. Sebastian, is a fine fresco, by Domenichino, transported hither by the celebrated Zabaglia, with great skill. The baptism of Jesus, opposite, is by Carlo Maratti; and the next picture painted on slate, representing the punishment of Ananias and Sapphira, is by Roncalli, commonly called Pomarancio. On the great altar, is an extremely ancient image of the Virgin, with the seven angels, from which the church has taken its name.

In the transversal nave, the first picture, the Conception of the Virgin, is by Peter Bianchi; that by the side, is by Placido Costanzi. The St. Bruno, in the next chapel, is by John Odazzi; the side paintings are by Trevisani; and the Evangelists, on the ceiling, by Procaccini. One of the paintings, on the other side, representing the fall of Simon the magician, is by Pompey Battoni; the other, St. Basil, giving a chalice to a Deacon, is

by Subleyras. The frescos, over the three great altars, are by Antonio Bicchieri, and those between the windows, by Nicholas Ricciolini.

On the marble pavement of this church, the learned Signor Bianchini, in 1701, marked the meridian line, which is one of the most correct in existence. The line is traced on a brass plate, between slabs of marble, on which are represented the signs of the Zodiac, in different coloured stones. He chose this situation, on account of the solidity of the edifice, which had been proved by fifteen centuries.

The cloister, formerly of the Carthusians, was also made from the designs of Michael Angelo; it has a square portico, adorned by a hundred columns of travertine marble; over which, are four long corridors. In the centre of the enclosure are three fine old cypress trees, and near them is a fountain.

Behind the baths of Dioclesian, towards the city walls, are some vestiges of the famous *Agger* or Ramparts, begun by Servius Tullius, and continued and finished by Tarquin Superbus.—These ramparts were so formed, that they greatly fortified the city on that side, which had before been very feeble.

Returning to the fountain of Termini, on the other side of the *Strada Pia*, is the

CHIESA DI S. MARIA DELLA VITTORIA,

(*Church of St. Mary of Victory.*)

This church was erected in 1605 by Paul V., in

honour of St. Paul. It afterwards took the name of St. Mary della Vittoria, on account of several victories obtained by the Christians over the Turks, through the intercession of the Virgin; whose image on the great altar, is covered with precious stones. The front of this church was made by John Baptist Soria, at the expense of Cardinal Scipio Borghese, in remembrance of the present made him of the famous Hermaphrodite found near this church; and which is now at Paris, in the Royal Museum.

The interior of the church was decorated by Carlo Maderno: it contains pilasters of a fine Sicilian jasper, gilt stuccos, sculptures, and excellent pictures. The painting of the Magdalen, in the first chapel to the right, is by Father Raphael, a Capuchin. The St. Francis and side paintings, in the second chapel, are by Domenichino. The basso-relievo, on the altar of the third chapel, and the head of Cardinal Vidoni, were sculptured by Pompey Ferucci, a Florentine. On the magnificent altar of the cross, between four columns of antique green marble, is a statue of St. Joseph, sleeping, and the angel appearing to him in a dream, by Domenico Guido; the two side basso-relievos are by Monot; and the St. Joseph glorified, on the ceiling, is painted by Ventura Lamberti. The paintings of the cupola are by Domenico Perugino, and those of the ceiling of the church are by Joseph and Andrew Orazi, brothers. The sumptuous chapel of St. Theresa, was erected and ornamented at the expense of Cardinal

Frederic Cornaro, from the designs of Bernini, who sculptured the bust of the cardinal, and the statue of the saint; the latter is represented in an ecstasy of divine love, with an angel who is holding an arrow ready to pierce her heart. This fine group is considered the master-piece of Bernini. The paintings of the ceiling, in this chapel, are by Ubaldo Albatani. In the following chapel, containing precious marbles, is a picture of the Holy Trinity on the altar, by Guercino; a crucifix on one side, is by Guido Reni, as well as the opposite picture. The frescos are by John Francisco, of Bologna. The pictures in the next chapel are by Niccolai, of Lorrain. The St. Andrew, is by Father Raphael.

At the end of the *Strada Pia*, before this church, is the.

PORTA PIA,

(*Pius' Gate.*)

This gate had various names in ancient times: its present one is derived from Pius IV., who adorned the interior side from the designs of Bonarotti. Near it is the *Temple of Numantina*, a beautiful specimen of ancient architecture.

On leaving this gate, may be seen the delightful *Villa Patrizi*, and beyond it the *Villas Lancelotti*, *Bolognetti*, and *Torlonia*. About a mile from this gate is the

CHIESA DI S. AGNESE,

(Church of St. Agnes.)

Constantine the Great erected this edifice, at the request of St. Constance his daughter, on the cemetery of St. Agnes, and on the spot where the body of that saint was found. The descent into the church is formed by a staircase of forty-five steps, on the walls of which are several sepulchral inscriptions. The church has three naves, divided by sixteen antique columns. Each has one hundred and forty flutings which render them unique: The great altar is decorated with a canopy sustained by four porphyry pillars, the most beautiful known. Under this altar, which is composed of precious marbles, is preserved the body of the saint, whose statue above is formed out of the trunk of an antique statue of oriental alabaster; the head, hands, and feet, are of gilt bronze, by Franciosini. The choir is adorned with an ancient Mosaic, on which is written the name of St. Agnes. On the altar of the Virgin is a head of our Saviour, sculptured by Bonarotti. This church approaches nearest to the cathedrals of the primitive Christians.

A few steps farther on, stands the

CHIESA DI S. COSTANZA,

(Church of St. Constance.)

Some antiquaries pretend that this edifice was anciently a temple of Bacchus, because on the ceiling of the circular nave are some children with

bunches of grapes, in Mosaic enamel; and, because these symbols were likewise sculptured on a porphyry urn, found there, which is now in the Vatican. But as these ornaments likewise belonged to Christianity, it is better to follow the opinion of Anastasius the Librarian, who says, that Constantine, after having built St. Agnes' church, erected a font of a spherical form near it, in imitation of that at St. John Laterano, to baptize the two Constances, his sister and daughter. The superb porphyry urn just mentioned proves that they were buried here; it resembles that found in St. Helen's tomb at *Tor-pignattura*; which has also been removed to the Vatican Museum by order of Pius VI.

In 1256, Alexander IV. converted this edifice into a church, and dedicated it to the same two Saints Constance: their bodies were taken out of the porphyry urn and placed under the altar.

This fine church is of a spherical form; and the interior is 74 feet in diameter; the cupola is sustained by twenty-four double Corinthian columns of granite.

Near this church are some ruins of an ancient oval edifice, supposed to have been a riding-school erected by the same Constantine. It consisted of a large court, surrounded by piazzas, in which the race-horses were exercised, and where other equestrian feats were performed.

About a mile beyond these ruins, on the river Teverone, formerly called *Anio*, is the bridge anciently denominated Nomentanus, because it led to

the Sabine town of Nomentum. This bridge, which is now called *Lamentano*, was destroyed by the Goths and rebuilt by Narses.

From this bridge is seen the famous *Monte Sacro* (sacred Mount) to which the Roman plebeians retired in the year of Rome 261, when oppressed by the nobles and the rich, on account of their debts; and from which they were only induced to return by the famous fable of the human body, told by Menenius Agrippa, as related by Livy: their debts were discharged, and the tribunes were then first created. These magistrates were afterwards abolished and re-established on the second retreat of the Plebeians into the same place, at Virginia's death, in the year of Rome 305. On this occasion, the people solemnly swore never to revolt against the tribunes, for which reason this mount, formerly called *Velia*, took the name of sacred.

Returning to the Porta Pia, and taking the street to the right, along the city walls, we arrive at the

PORTA SALARA,

(*Salara Gate.*)

This is one of the gates opened by Aurelian when he extended the city walls. It had various names formerly; and was called *Salara* (which it still preserves) because the salt bought by the Sabines at Rome, passed through this door. Having been greatly damaged by the barbarians, it was repaired by Belisarius and Narses. A quarter of a mile beyond it, is the

VILLA ALBANI.

This celebrated villa, which is one of the most remarkable in Rome, was built about the middle of the last century, by Cardinal Alexander Albani. He designed the plan himself, but it was executed by Charles Marchionni. The cardinal being a great lover of antiquities, collected a prodigious number of statues, busts, basso-relievos, urns, inscriptions, and antique marbles, to adorn this villa, so that it may be regarded as a valuable museum of antiquities.

The principal cassino is composed of a large apartment, under which, on the garden-side, is a magnificent portico, adorned with columns and statues. The vestibule leading to the cassino is oval: it contains basso-relievos in stucco, copied from the antique, representing a C. Cesar, son of Agrippa; a Ceres, a Venus, and a Brutus. Above are three colossal masks of Medusa, Bacchus, and Hercules.

On the right, is a corridor leading to the staircase of the great apartments. There is a fine basso-relievo of Rome Triumphant, an ancient painting of Livia and Octavia sacrificing to Mars; and a fine head of an ancient philosopher in profile.

On the wall of the staircase are seen several basso-relievos and antique heads, and, at the top is an oval room, containing two fine columns of antique yellow marble, between which is a faun. The paintings of the ceiling are by Antonio Bic-

chieri, the *Chiaro scuro* by Nicholas Lapiccola, and the landscapes by Paul Anesi. The three following rooms are adorned with landscapes; the paintings of the ceiling are by Bicchieri.

Next comes a rich cabinet, decorated with a Mosaic pavement; the ceiling is painted by Nicholas Lapiccola. It contains a small but much admired bronze statue of Pallas; a Diana of alabaster, with bronze head, hands, and feet; the Farnese Hercules of Glycon, in bronze; a small statue of Diogenes; a Silenus and two small fauns; the *Sanrotono* Apollo in bronze, the most remarkable statue in this villa; the famous basso-relievo of the Atonement of Hercules; several small statues, among others a very rare one of Osiris, with a plasm of emerald; the Egyptian divinities of green basaltes; several superb basso-relievos; ten alabaster busts, with heads of green basaltes; five alabaster vases, one of porphyry, &c.

There are three other rooms, the ceilings of which are painted by P. Bicchieri. On the door of the third room is a marble disk, on which is represented the combat of Apollo with Hercules, to recover the Tripod. Over the chimney of this room, is a basso-relievo of Antinoüs, the finest in the villa.

Next comes a magnificent gallery, containing eight pilasters adorned with Mosaic, and ten others incrustated with different marbles. On the door are two very fine basso-relievos, representing trophies. Among the numerous basso-relievos, is a fine statue of Pallas. The ceiling of this gallery is

adorned with a fine painting by Mengs, of Apollo and Mnemosyne on mount Parnassus, amongst the Muses. The *Chiaro scuros* are by Nicholas-Lapiccola.

In returning to the ground-floor, the visiter passes from the vestibule into the domestic chapel, adorned with precious marbles and paintings by Lapiccola.

Near the door of the corridor, are four small alabaster urns, by Volterra, and several basso-relievos. The visiter then enters the porch, called *Cariatide*. It is decorated with fine marbles, and in the middle is an elegant vase. One of the *Cariatides** has a Greek inscription, with the names Criton and Nicolaus, Athenian sculptors; there are two other similar figures; and the busts of L. Verus, Vespasian, and Titus; two fine antique vases, and a colossal mask of Silenus, above.

Next to the porch is a long gallery, in which are the hermes of Themistocles, Epicurus, Hamilcar, Leonidas, Massinissa, Hannibal, Scipio, Alexander the Great, and the celebrated Mercury, with a Greek and Latin inscription. Here also may be seen a statue of Faustina, two of Venus, two Muses, a Faun, and an Isis.

In the portico of the cassino, sustained by pilasters and twenty-eight columns of antique marble, are the statues of Juno, Tiberius, Augustus, L. Verus, Trajan, M. Aurelius, Antoninus Pius, and Adrian; on their pedestals are some fine basso-

* Cariatides are figures of women supporting an entablature.

relievos. Over the niches are six friezes and six masks ; and at the end of the portico is a basin of violet marble.

In the middle of Juno's porch similar to the one of the *Cariatide*, is a fine antique vase. Besides the statues of Juno and the *Cariatides*, are the busts of L. Verus, M. Aurelius ; Socrates and Pertinax, in basso-relievo ; and a colossal head of a river.

This porch leads into another long gallery, in which are two hermes, of Euripides ; and those of Anacreon, Pindar, Perseus, Plato, Numa, Sappho, Corinna, Praxilla, Erinna, Miro, Pitheus, Apollonius of Tiano, and others, altogether eighteen. There are also the statues of an Etruscan Priestess, a Faun holding an infant Bacchus, two other Fauns, an Apollo and Diana, and another Etruscan Priestess.

Beyond this gallery is a room, with an antique Mosaic pavement, and decorated with twelve columns, one of which is alabaster. Here are two statues of fauns, an exquisite sarcophagus of Parian marble, with the marriage of Peleus and Thetis, six ancient basso-relievos, and other marbles.

Then follow four cabinets, adorned with ancient sculptures ; in the first is a porphyry bust of Berenice, with the head of green basaltes ; the busts of Caracalla, Pertinax, and Lucilla, in red marble, the heads of green basaltes. Among the basso-relievos is a remarkable one of Diogenes in his tub, talking with Alexander the Great, and

another of antique red marble, which represents Dedalus making the wings of Icarus. There is also an antique landscape in fresco, a famous bust of Serapis; and several basso-relievos in plaster.

In the second cabinet which is adorned with eight columns, among other marbles is a statue of Ptolemy, sculptured by Stephen, a pupil of Praxiteles; a Pallas of very ancient Greek workmanship; a Venus; another Ptolemy; a small statue of a fisherman, placed on a triangular base, on which are represented the three seasons, as the ancients divided their year; a basin of white marble twenty-two feet in circumference, on which are the Labours of Hercules, in basso-relievo.

The third cabinet is decorated with six columns, and several antique marbles, among others a hermes of flowered alabaster, a faun's head in antique yellow marble, a hermes of Priapus, a bust of L. Verus, a cup of black granite, and one of African marble, supported by two little slaves; and an antique Mosaic picture of a small Egyptian vessel.

The last cabinet is adorned with eight fluted columns, and with antique marbles; the most remarkable are, a statue of Apollo seated on a tripod, and a Leda with a swan. On the external walls are some ancient inscriptions, and basso-relievos; the most singular is on the door, and represents the combat of Achilles and Agamemnon.

Near the cassino is a small edifice called the *Bigliardo* (billiard-room); its portico is adorned with fourteen columns of different marbles, a basso-relievo, and a candelabra. The fine room, in

which is the billiard-table, is decorated with eight columns, a flowered alabaster cup, and the statues of an Etruscan priest, Ptolemy, Geta, Maximus, Bacchus, and Hyacinthus. In the room opposite, is a fine basso-relievo, representing Berenice, the wife of Ptolemy, sacrificing her hair for the happy return of her husband. The next room contains fourteen fine columns, a statue of Diana of Ephesus, and a female Satyr. The paintings are by Domenico and Serafino Fattori.

The terrace before the cassino, is terminated by a balustrade adorned with statues, and a fountain in the middle. A double flight of stairs leads to the lower garden, where under the balustrade may be seen a fine fountain, formed of oriental granite, and sustained by two sphinxes; over which is the figure of the Nile in Egyptian marble. There are two other fountains, with basins of grey marble, and ornamented with pillars and two figures of rivers. The two colossal busts on the sides represent Titus and Trajan. In the middle of the garden is a large fountain, with a singular basin of black and white granite, 44 feet in circumference.

At the end of the garden, opposite the cassino, is another fine edifice, decorated with a sumptuous circular portico, sustained by pilasters and twenty-six columns of granite. Under this portico are statues of Mercury, Mars, Apollo, Diana, Sappho, Hercules, Bacchus, and two *Cariatides*. There are also twenty small statues, placed on as many columns, twenty busts of Emperors, among which

is one of Caligula; very fine, twenty-two hermes of philosophers, and ten antique masks.

In the middle of the same portico is a large Egyptian cup; and at the sides are the statues of a warrior, and a Juno, under the form of Livia. The next vestibule is adorned with two statues of black Egyptian marble, two sphinxes, and six small statues. On the door of the gallery, is a basso-relievo of Arion, the son of Ceres and Neptune.

From the portico the visiter enters the gallery, which has an antique Mosaic pavement; the paintings of the ceiling are by Lapiccola, who has transported thither a full length Bacchanal, by Julio Romano. The landscapes are by Paul Anesi, and the small pictures by Bicchieri. There are also two statues; one of Juno, on the base of which is an antique Mosaic, representing a school of philosophers; the other is a nymph. On the base is an exquisite Mosaic representing Hesione, exposed to the monster.

Behind this edifice is a portico, in the middle of which is placed a colossal figure of Rome seated, with a basso-relievo on the base, representing Theseus, lifting the stone, under which his father's sword was hidden. There are likewise the statues of Claudius, Augustus, an Etruscan Priest, and a Cariatide; with several basso-relievs and ancient marbles.

Near the portico, besides a fountain, are several statues, two colossal heads, some basso-relievs, and seven cascades of water; in the centre of the fountain is a colossal statue of Amphitryon, leaning

on a bull. In this part is the back entrance from the city, where there are four columns of granite.

In the garden, to the right of the circular portico, at the foot of the stairs, between two granite columns, is a group of Pan and Apollo. There are also the statues of Paris, of Jupiter, Julia, Soemia, Proserpine, two Comedians, and a Naïd, as well as a temple which is half demolished, and a mutilated statue, made on purpose to represent a ruined temple. The rest of this villa contains a number of statues, cups, urns, inscriptions, &c., and various precious remains of antiquities, which it would be impossible to detail.

About two miles beyond this villa is the

PONTE SALARO,

(*Salaro Bridge.*)

This bridge over the Teverone, was destroyed by Totila, and rebuilt by Narses after his victory over the Goths. On this same bridge, 350 years before the Christian era, Manlius killed a Gaulish soldier, who had defied him to the combat, to decide which of the two nations was the most powerful in war.

On returning to the city by the *Porta Salaria*, in the road to the right, is the *Mandosi* vineyard, in which are remains of an octangular temple, supposed to be of Venus Ergine. There are also some vestiges of Sallust's circus; the obelisk in the middle was transported by Pius VI. to La Trinità de' Monti.

A short distance from this place is the

VILLA LUDOVISI.

Cardinal Louis Ludovisi, nephew to Gregory XV., erected this charming villa, which now belongs to the Duke of Sora, of the Boncompagni family, whose permission it is necessary to obtain, in order to view it. It occupies part of the ground which formerly composed Sallust's garden; some antique marbles were found here.

This villa contains three cassinos; the left on entering, which is the principal, was built from a design of Domenichino; it is adorned with statues, busts, and antique basso-relievos. The other cassino, to the right on entering, contains a splendid collection of antique sculptures. The most remarkable are, a bust of Pyrrhus in basso-relievo; statues of Esculapius, Apollo, and Venus; a bust of Claudius, with a bronze head; a statue of Antoninus Pius; a bust of Antinous; an exquisite statue of Mars reposing; a group of Apollo and Diana; another group of Pan and Syrinx; a statue of Cleopatra; a gladiator seated; a Bacchus; a Mercury; a statue supposed to be Agrippina, the drapery of which is very fine; and the celebrated group, commonly believed to represent the youth Papirius pretending to reveal the secret of the senate to his mother; some imagine it to be Orestes recognising his sister Electra, and others suppose it is Phædra with Hyppolitus; it is certainly a Greek work by Menelaus, pupil of Stephen, according to the inscription. Another equally celebrated group, is that supposed to represent Petus supporting Arria

his wife, falling after the mortal blow which she had given herself, while he plunges a dagger in his throat. Lastly, is a group of Pluto carrying off Proserpine, by Bernini.

In the other Cassino, on the ceiling, is an exquisite fresco by Guercino da Cento, representing Aurora seated in her car, chasing away night, by scattering flowers. This work is considered the masterpiece of the celebrated Guercino, who seems to have excelled himself in it. In one of the lunettes of the same ceiling, is the break of day, expressed by a young man winged, holding a flambeau in one hand, and flowers in the other. Opposite is night, represented by a woman, who has fallen asleep in reading. In the following room are four landscapes, in fresco, two by Guercino, and two by Domenichino. In another room, the ceiling of which is painted by Zuccari, is a large porphyry bust of M. Aurelius, with a bronze head; and, in a chest is preserved a human body, petrified.

In the upper apartment is a fresco, likewise by Guercino, not inferior to the other; it represents fame, under the figure of a woman, sounding a trumpet and carrying an olive-branch. In the same room are six marble busts, one of which is by Bernini. Throughout the whole villa may be seen statues, busts, basso-relievos, urns, and other ancient marbles.

In the street, which leads to the *Piazza Barberini*, on the left side, is the

CHIESA DI S. NICOLA DA TOLENTINO,
(*Church of St. Nicholas da Tolentino.*)

This church was built in 1614, at the expense of Prince Pamfili, from the designs of John Baratti. Its front is decorated with two rows of columns, and it contains some fine paintings. The picture, in the third chapel to the right, representing St. Gertrude and St. Lucretia, is by Guercino, and the St. John Baptist, in the chapel of the cross, is by Baciccio. The great altar was designed by Algardi, who also modelled the statues which were executed by his scholars: Hercules Ferrata sculptured the Eternal Father, and the St. Nicholas; and Domenico Guidi the Virgin.

The Gavotti chapel is decorated with marbles and other ornaments, from the designs of Peter da Cortona, who painted the ceiling in fine style, and began the small cupola, which, after his death, was finished by Ciro Ferri. The four pillars that support the organ are of a singular marble.

In the same street is the

PIAZZA BARBERINI.

This square is so called from the Barberini palace, which occupies one of the sides. In this place formerly stood the circus of Flora. There are now two fountains designed by Bernini. The one in the centre of the square is composed of four dolphins holding a large open shell, on which is

placed a triton, who throws the water a considerable height. The other fountain, placed at the angle, is formed of an open shell, on which are three bees, which eject the waters.

In this square is the

**CHIESA DELLA SANTISSIMA CONCEZIONE E
CONVENTO DE' CAPPUCINI.**

*(Church of the Holy Conception and Convent of
Capuchins.)*

It was built on the plan of Antonio Cassoni, by Cardinal Francis Barberini, Capuchin, and brother of Urban VIII. Although the church is very simple, it contains some valuable pictures by the great masters. In the first chapel to the right is the celebrated picture of the archangel Michael, by Guido Reni. The St. Francis, on the altar of the third chapel, is by Domenichino. The picture in the fourth, is by Baccio Ciampi; and the St. Anthony, in the following one, is by Andrew Sacchi. The picture of the Conception, on the great altar, is by Joachim Bombelli, one of Camuccini's best pupils. In the following chapel, the picture of St. Bonaventure is by Andrew Sacchi; and the next one is the nativity of our Saviour, painted by Lanfranco. The dead Christ, in the third chapel, is by Camassei, a pupil of Dominichino. The St. Felix, in the last but one, is by Alexander Turchi; and St. Paul, cured by Ananias, in the last chapel, is one of the best works of Peter da Cortona. On the church-door is the cartoon of

Giotto, which served as a model for the famous Mosaic in the portico of St. Peter's.

At the end of the street, to the right of this church, is the

CHIESA DI S. ISIDORO,

(Church of St. Isidore.)

Was built about the year 1622, with the annexed convent, from the designs of Anthony Casoni; some Observantine Fathers have established a college here. The paintings, in the first chapel to the right, are by Carlo Maratti; who also painted the fine picture of the Holy Conception in the chapel, on the left of the great altar.

The St. Isidore on the great altar, is one of Andrew Sacchi's best works.

The paintings in the last chapel are likewise by Carlo Maratti.

On quitting the *Piazza Barberini*, and taking the *Strada Felice*, at the part leading to the four fountains, is seen on the left, the principal entrance of the

PALAZZO BARBERINI,

(Barberini Palace.)

This superb palace was begun from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini, under the Pontificate of Urban VIII., of the Barberini family. It is one of the principal palaces in Rome, on account of its size, splendour, and valuable collection of paintings, as well as for its monuments of ancient sculpture.

On the great staircase are several statues, and

on the second landing-place is a very fine antique lion, enchased on the wall. The visiter then enters the great hall, the ceiling of which was painted in fresco, by Peter da Cortona; this work is considered the master-piece of that great artist: the subject is the triumph of glory, expressed by the attributes of the Barberini family.

Next to this hall are some apartments, which contain an excellent collection of pictures. In the rooms of the ground-floor, are several statues, busts, basso-relievos, and other ancient marbles.

A handsome winding staircase leads to the Library, which is open every Monday and Thursday morning for the convenience of the public; it contains about fifty thousand printed volumes, and several thousand manuscripts.

Adjoining this palace is a vast garden, where it is supposed the old capitol, built by Numa Pompilius, stood. It was a small temple, with three chapels, dedicated to Jupiter, Juno, and Minerva. The chapels in the temple of Jupiter Capitolinus, were built in imitation of them; and that we have just spoken of, was then called the *old capitol*.

At the end of the *Strada Felice* is the

OBELISCO DELLA TRINITÀ DE' MONTI,

(*Obelisk of the Trinity of the Mounts.*)

In order to decorate this metropolis still more, as well as to preserve the ancient monuments of Roman magnificence, Pius VI., in 1789, brought this famous obelisk, which had long lain neglected on one side of St. John's square (in Laterano), to

this spot, and erected it here, under the direction of John Antinori. It is of Egyptian granite, with hieroglyphics, 48 feet high, without the pedestal: in ancient times it stood in the circus of Sallust's gardens.

This obelisk, and the annexed square, have taken the name of Trinità de' Monti from the church so called, built by Charles VIII. of France, which is situated on Mount Pincius. Nothing remarkable is now to be seen in it.

At the end of this place is the

PALAZZO DELLA VILLA MEDICI,

(Palace of the Villa Medici.)

This palace, together with the villa, was constructed by Cardinal Ricci da Montepulciano, from the designs of Annibale Lippi, except the front on the side of the adjoining parterre, believed to be from the plans of Michael Angelo. This edifice was afterwards augmented, and embellished by Cardinal Alexander de Medicis, who purchased it before he became Pope under the name of Leo XI. This palace and villa are delightfully situated, and although the latter is in the city, it is nearly two miles in circuit; it commands a very fine view, and contains a splendid gallery of architectural paintings and landscapes.

The French Academy of the Fine Arts, founded at Rome, by Louis XIV., in 1666, now occupies this fine palace. It consists of a director, and eighty boarders, chosen from among the students, who have obtained the prizes at Paris, for painting, sculpture, and architecture. In this palace are

casts of the best works of ancient sculpture, and a collection of books and plates relating to the fine arts. This academy has greatly contributed to improve the French taste.

Quitting this villa, and continuing in the street along the city walls, may be seen the Pinciana Gate, which is now shut; it takes its name from mount Pincius, where it is situated, and was built by the Emperor Aurelian, when he extended the city walls.

On advancing along the great road, from this gate, appears the

VILLA BORGHESE.

This magnificent villa, which is three miles in circumference, was formed by Cardinal Scipio Borghese, under the Pontificate of his uncle, Paul V. The principal cassino was built from the designs of John Vasanzio. On the ceiling of the first hall, is painted the battle between Furius Camillus and the Gauls, an uncommonly fine work, by Mariano Rossi, a Sicilian.

This villa contains delightful groves, walks, aviaries, and fountains, as well as several fine statues, busts, and other ancient marbles. The celebrated collection which formerly adorned this villa was sold to France, and is now placed in the Louvre. At the end of a long and spacious walk is a beautiful lake, made by Prince M. Anthony Borghese. In the middle of this lake is a little island, where there is a temple of Esculapius, containing a very fine Grecian statue of that god; at the sides are

two statues, that on the right is by Augustine Penna, the other by Vincent Pacetti.

At the opposite end of this long walk is another temple, of a circular form, with eight fine columns; and at some distance to the left, is a large circus for horse races. There is also a small obelisk, in imitation of that of Augustus, in the field of Mars. There is likewise a citadel, and an edifice meant to imitate the ruins of a temple of Antoninus and Faustina; it consists of four fine granite columns, with entablature, and a fragment of the frontispiece. This villa also contains a church and a cassino, erected from the designs of Anthony Asprucci.

On the left, beyond this villa, and on the side leading to the *Porta del Popolo*, is a large fragment of wall, commonly called

MURO TORTO,

(*Bent Wall.*)

This wall is only the vestige of an ancient terrace used by Aurelian to form the new enclosure of Rome. Its inclination has caused it to be named *Muro Torto* (Bent Wall), and we are assured by Procopius that it had this form in the time of Belisarius, and that it then seemed ready to fall. This great mass is of reticular workmanship, similar to that of the most ancient fabrics of Rome; it is as high as Mount Pincius, and thirty-four feet wide.

FOURTH DAY.

THE preceding day's course having terminated at the Villa Borghese, the principal entrance to which is towards the *Porta del Popolo*; we will re-enter the city by that gate, and take the left road, called the

STRADA DEL BABBUINO.

In this fine street, which leads directly to the *Piazza di Spagna*, near the Carafa palace, is a fountain on which is placed a satyr, greatly injured by time, and vulgarly called *Babbuino* (Baboon). From this the street has taken its name.

In advancing, may be seen the *Church of St. Athanasius*, with the College of the Greeks. The church was built by Gregory XIII., from the designs of James della Porta, except the front, which was erected by Martin Lunghi, senior. The college was rebuilt under Clement XIII.

In a small street near this church, is a house which contains the painting room of Vincent Camuccini, who is considered the first painter of this age.

Returning to the *Strada del Babbuino*, behind the houses, on the left side, stands the *Theatre d'Aliberti*, so called from the person who built it.

It is the largest theatre in Rome, and is used for operas and the balls during the carnival.

In the street to the right, called *della Croce*, is the palace of Prince Poniatowski. It contains a superb collection of paintings, and other valuable objects. We must retrace our steps, in order to view the

PIAZZA DI SPAGNA,

(*Square of Spain.*)

This is one of the most spacious squares in Rome; it is surrounded with noble houses and palaces; amongst others, is the Propaganda, and that of the court of Spain, where the Spanish minister resides; and from which the square has been named. The *Piazza di Spagna* is the part of Rome most frequented by strangers, on account of its proximity to the *Porta del Popolo*, and because it contains the best furnished lodgings and hotels.

In the middle of this square is a fine fountain, erected during the reign of Urban VIII., from the designs of Bernini, commonly called *della Barcaccia*, because it is in the form of a boat: but the principal decoration of this place is the magnificent flight of stairs, leading to the church of the Trinity of the Mounts. It was constructed from the designs of Francis de Sanctis, at the expense of M. Guffier, a Frenchman, under Innocent XIII.

It is supposed that the whole *Piazza di Spagna* was formerly occupied by Domitian's Naumachia, which contained such a vast quantity of water,

that mock sea-fights were represented to divert the people; and the youth were, at the same time, exercised in naval manœuvres.

Opposite the great staircase is the *Strada Condotti*, so named because the conduit of the Virgin water called *di Trevi*, passes through it. In this street is the

PALAZZO BONAPARTE,

(*Bonaparte Palace.*)

This palace may be ranked amongst the finest in Rome, for its fine architecture by John Anthony di Rossi, as well as for its splendid collection of pictures and antique marbles, which are tastefully distributed in nine rooms.

In the first room is an exquisite picture of Narcissus at the fountain, by Guido Reni; a very fine portrait, by Vandyke; a portrait of a young woman, by Moro a Fleming, of great merit; a head of St. Jerome, by Augustine Caracci; a large Bacchanal, by Arpino; and Innocence, by Caravaggio.

The second room contains Poussin's celebrated picture of the Massacre of the Innocents; Venus disarming Love, from the Orleans gallery, and a fine St. Cecilia, by Guido. There is also a superb antique vase, ornamented with basso-relievo, exhibiting the strength of Hercules; and another vase, found in Tusculum.

In the third room, is a Madonna, called *de' Candelabri*, a splendid painting, by Raphael; a Christ, by Michael Angelo; Diogenes, looking for an honest man, an excellent painting, by Van-Mol: the

vanity and modesty of women, a celebrated work of Leonardo da Vinci, who made a copy of it with some slight difference, which is now in the Sciarra palace; the wife of Rubens, painted by himself; a portrait of Rubens, by Vandyke; an exquisite portrait of Francis I., by Holbein; the sorceress, by Teniers; the Samaritan woman, by Julio Romano; Diana and Acteon, by Titian; and a fine basso-relievo, representing the carrying off of Ganymede.

The fourth room contains the following ancient marbles; the Minerva Poliade of Athens, a celebrated statue, which was found in the Temple of Minerva Medica; a Grecian statue of Hygeia, found in the Etruscan baths, at Canino; a statue of Antonia, mother of the great Germanicus, found in Tusculum; a fine statue of Modesty; a bronze Apollo, found in Tusculum; a fragment of a head of Pythagoras, in basso-relievo, exquisitely sculptured; a bust of Antonia; and four antique busts, found in Tusculum; amongst which, those of Germanicus and Perseus are wonderfully fine.

In the fifth room are five very remarkable pictures: the first represents the man born blind, cured by our Saviour, by Louis Caracci; the second, is the son of the widow of Nain, restored to life, by Augustine Caracci; the third, the woman of Cana, at the Lord's feet, by Annibal Caracci; these pictures, admirably executed by the three brothers, for the house of Giustiniani, shew the skill and merit of the Caraccis; the fourth picture represents divers Saints in the city of Fano, a capital painting by Domenichino; the fifth is the

masterpiece of Gherardo delle Notti, and represents Jesus before Pilate.

In the sixth room is a fine ancient statue of Tiberius; and the two Rutilias of the Cornelia family, found in Tusculum.

The seventh room contains part of a Greek well; on which is a fine basso-relievo of Bacchus and Ariadne, and the triumph of Silenus. In the same room is a very fine Venus, a celebrated work of Canova.

In the theatre is a superb Grecian basso-relievo, of a Nymph offering some beverage to Jupiter, in the goat Amalthea's horn, and in the canopy room is an excellent portrait of Pius VII., by M. Wicar. There is also a capital library, containing a valuable collection of ancient and modern prints, forming about 400 volumes; and, in the chapel, is a very large fresco of Mary Magdalen, by Julio Romano.

At the end of the Strada Condotti, is the

CHIESA DELLA TRINITÀ,
(*Church of the Trinity.*)

This church was built in 1741, from the designs of Emanuel Rodriguez, a Portuguese: it is of an oval form, and adorned with gilt stuccos and pictures, by Francis Preziado, Casali, Gaetano Lapis, and Conrad Giaquinto, who painted the great altar-piece. The martyrdom of St. Agnes, in the last chapel, is by Benefiale.

On returning to the *Piazza di Spagna*, may be seen the large palace called *Propaganda Fide*, con-

structed in 1622, under Gregory XV., and Urban VIII., from the designs of Bernini and Borromini: it is destined for the reception, and instruction in ecclesiastical learning, of young Africans and Asiatics, who are afterwards sent to their own country to propagate christianity.

The street to the left of this palace leads to the

CHIESA DI S. ANDREA DELLE FRATTE,

(*Church of St. Andrew delle Fratte.*)

Formerly in these parts, there were only gardens and vineyards surrounded by hedges, called *fratte* in Italian, from which the name of the church is derived. It was built from the designs of John Guerra, except the cupola and steeple, which are by Borromini. The magnificent chapel of St. Francis *di Paola* contains some precious marbles, and two angels, by Bernini. The picture of St. Andrew, in the middle of the great altar, is by Lazarus Baldi; that to the right is by Francis Trevisani; and that to the left, by John Baptist Lenardi. The frescos on the ceiling of the choir, and those of the cupola, are by Pascal Marini. On the altar of the next chapel is a fine statue representing the death of St. Ann, by Camillo Pacetti.

The street to the left leads to the

FONTANA DI TREVI,

(*Fountain of Trevi.*)

This fountain supplies the famous *acqua vergine*, or virgin water, which Agrippa, son-in-law of

Augustus, conveyed to Rome for the use of his baths, behind the Pantheon; its name is derived from a young girl, who shewed the spring to some thirsty soldiers. It is the most wholesome water of the three modern aqueducts, and the best for domestic use.

This water takes its rise about eight miles from Rome, between the roads of Tivoli and Palestrina, in the field of Salone; the conduit, which is subterraneous, and fourteen miles long, was repaired by Claudius and Trajan. This aqueduct runs towards the *Lamentano* bridge, inclines to the left, passes the villas Borghese and Medici, and reaches the foot of the Trinity of the Mounts, where it divides into two branches, one of which runs to this fountain, and the other directs its course to the Strada-Condotti, and is distributed over the whole city. The name of Trevi has been given to this fountain, because that made by Nicholas V., in the same place, had three mouths: Clement XII., wishing to give it the grandeur and majesty of the other Roman edifices, entirely altered its form, from the designs of Nicholas Salvi, who adorned it with statues and basso-relievos of stucco, which Clement XIII. afterwards replaced with marble ones, to render it still more sumptuous and magnificent.

The side front of the Conti (now Boncompagni) palace, faces this fountain; it is ornamented with four columns, and six Corinthian pilasters, between which are two rows of windows; between the columns are two basso-relievos; and above the

Fontana di Trevi.

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Chiesa della S.^a Trinità di Monti.



entablature is an attic order, decorated with four statues, and the armour of Clement XII. The water flows abundantly from a pile of rock, into a large marble basin. The great niche in the middle, is decorated with four columns, and a colossal statue, representing the Ocean, standing on a car formed of sea shells, drawn by two sea-horses, and guided by two Tritons; this sculpture is by Peter Bracci. In the side niches are the statues of Salubrity and Abundance, by Philip Valle; on which are two basso-relievos, representing Marcus Agrippa, and the young girl, who discovered the source of this water, sculptured by Andrew Bergondi and John Grossi. The four statues on the entablature relate to rural objects, such as the fertility of the country; the abundance of autumn, &c,

In the square of this fountain, is the *Church of St. Vincent and St. Anastasius*, built from the designs of Martin Lunghi, junior; the front is decorated with two rows of pillars; Corinthian and Composite.

In the street of St. Nicholas *in Arcione*, is a house where the Arcadian Academicians assemble every Thursday night, at ten o'clock, to recite their compositions in prose and verse. It is one of the most celebrated academies in Europe.

The street opposite the fountain of Trevi leads to the

PIAZZA DI MONTE CAVALLLO,

(Square of Mount Cavallo.)

This is one of the finest squares in Rome, both for its delightful situation, and the magnificent buildings that decorate it. The hill on which it is situated is called *Mount Quirinal*, from the Temple of Quirinus, formerly erected there in honour of Romulus; it still retains that name, although it is more commonly called *Monte Cavallo*, from the two marble horses placed on the summit.

These horses, guided by two colossal figures, seventeen feet high, are the master-pieces of Grecian sculpture. That to the right, by Phidias, represents Castor; the lightness and strength, united in this colossus, are admirable. The other figure was made some time afterwards, by Praxiteles, in imitation of the one by Phidias; it represents Pollux, and the exactness of the proportions and finish of the work, render it equal to the former.

Constantine the Great transported them from Alexandria to adorn his baths, which were on this mount; and Sixtus V. removed them to their present situation. Pope Pius VI., under the direction of John Antinori, ordered these same figures to be turned, the one to the right, and the other to the left, in order to give them a finer effect; and placed between them, the Egyptian obelisk, found near Augustus's mausoleum: it is of red granite, and forty-five feet high, without the pedestal. The reigning pontiff Pius VII. has transported hither,

from the *Forum Romanum*, the large basin of oriental granite, which is 81 feet in circumference, and forms a magnificent fountain.

The next object worthy of notice is the

PALAZZO PONTIFICIO,

(*Pontifical Palace.*)

Pope Gregory XIII., about the year 1574, began this magnificent palace, from the designs of Flaminio Ponzio; it was afterwards continued, enlarged, and finished from the designs of Octavio Mascherino, Domenico Fontana, Carlo Maderno, Bernini and Fuga. The great court of this palace is 326 feet long, and 177 wide: three of the sides are surrounded by a piazza of forty-four pilasters; the fourth is decorated with a front of Ionic order, and terminated by a clock, under which is a picture of the Virgin in Mosaic, from the original of Carlo Maratti.

Under the above-mentioned piazza, is a double flight of stairs; that to the left leads to the apartments of his Holiness, and the other to the splendid hall before the chapel: this is a very spacious room with a pavement of different marbles, a ceiling, finely sculptured in wood, and gilt, and a frieze painted by Lanfranco, and Carlo Saraceni. Over the door of the chapel is a fine basso-relievo, representing our Saviour washing the Disciples' feet, by Thaddeus Landini. The chapel contains several large pictures; amongst others, is the St. Sebastian, Titian's master-piece.

Next follows a noble apartment, where there is a

private chapel, painted in fresco, by Guido Reni, and in which this celebrated artist has represented the life of the Virgin.

The garden of this palace is a mile in circumference; it is decorated with statues, fountains, and shady walks, which render it delightful. In the middle is an elegant cassino, made by Fuga. It contains paintings by Francis Orizzonte, Pompey Battoni, John Paul Pannini, and Augustine Massucci.

Near the pontifical palace is the

PALAZZO DELLA CONSULTA,

(Palace of the Council.)

Clement XII. erected this sumptuous palace from the designs of Fuga. The great apartments are inhabited by Cardinal Braschi Onesti, secretary of the briefs, and nephew to Pius VI.; and by the secretary of the *Consulta*, which is a sort of state council.

Next comes the

PALAZZO ROSPIGLIOSI,

(Rospigliosi Palace.)

This large palace was erected by Cardinal Scipio Borghese, from the plans of Flaminio Ponzio, upon the ruins of Constantine's baths, the last that were built in Rome. It afterwards belonged to Cardinal Bentivoglio, and the house of Mazarini, who augmented it under the direction of Carlo Maderno; and it finally passed into the noble family of Rospigliosi.

On entering the cassino in the garden, which, together with the first story of the palace, belongs to Prince Pallavicini, may be distinguished on the ceiling of the hall, the famous *Aurora*, by Guido Reni: it is a large fresco, representing Apollo as the sun, seated on a car drawn by four horses abreast, and surrounded by seven beautiful nymphs, who are supposed notwithstanding their small number to signify the Hours. Apollo is preceded by Hesper, holding a flambeau; and by Aurora, scattering flowers. This painting is considered one of the finest in the world for its design, its colouring, and the expression of the figures. The frieze in this hall is painted by Antonio Tempesta. There are also some landscapes, by Paul Brilli; an ancient statue of Diana, and a bronze horse.

In one of the two rooms contiguous, is a superb antique bust of Scipio Africanus; and two large pictures, one by Domenichino, representing Adam and Eve, in the garden of Eden; the other, Samson pulling down the Temple, by Louis Caracci. In the other room are four antique busts and several pictures; the most distinguished is the triumph of David, by Domenichino.

In the first story of the palace, is a vast apartment, filled with fine pictures; amongst the most remarkable are, a portrait of Nicholas Poussin, by himself; Delilah cutting Samson's hair, by Annibal Caracci; twelve pictures of the Apostles, by Rubens; Rinaldo with Armida, by Albano; the conversion of St. Paul, by Luke Giordano; a St. Sebastian, by Valentino; Hercules and To-

laus, by Guido Cagnacci; the Virgin with the dead Christ, a fine painting, by Annibal Caracci; Andromeda, by Guido; a child, by Nicholas Poussin, and several landscapes, by Paul Brilli.

The second story, which, together with the ground floor, belongs to Prince Rospigliosi, is composed of various rooms, containing a splendid collection of pictures. In the first room are four landscapes, by Francis Orizzonte; four battles, by Leander, senior; four pictures, by Manglar; four landscapes, by Claude Lorrain; and an Endymion, by Albano. In the second room are fourteen sea pieces, by Mangler; four landscapes, by Orizzonte, and a view, by Viviani.

The third room contains amongst other pictures, a landscape, by Paul Brilli; a virgin, by Albano; an *Ecce Homo*, by Valentino; an exquisite picture, by Gherardo delle Notti; a fruit girl, by Guercino, which is much admired; a Flora, by the same; two fine pictures of Poussin, one representing a virgin and child; the other, the Seasons, or, rather the progress of human life; a landscape, by Claude Lorrain, and a virgin and child, by Raphael. In the fourth room, are a holy family, by Nicholas Poussin; three heads, by Rubens; David, with the head of Goliath, by Guido Cagnacci; six landscapes, by Orizzonte; a large picture of Noah, and his Sons, by Andrew Sacchi; four portraits, by Rubens; a portrait, by Vandyke; a half figure, by Baroccio; the Circumcision, by Rubens; the two faithful friends, by Guercino; and an angel, by Guido.

On the ground floor, in the first room, is a large cup of antique green marble, which is very valuable ; a candelabra, several statues and antique busts ; and eighteen frescos, taken from Constantine's baths. The other rooms are adorned with paintings ; amongst which, is a St. Cecilia, by Domenichino ; and a sketch of the four angles of the cupola belonging to the church of St. Andrew *della Valle*, by the same. Some of the rooms were painted by the two Brilli, and John of St. Giovanni.

Almost opposite this palace is the

CHIESA DI S. SILVESTRO,

(*Church of St. Silvester.*)

This church now belongs to the priests of the Mission. It contains some fine paintings : those in the first chapel, are by Avanzino Nucci. The picture in the second chapel, is by James Palma, a Venetian, and is much admired. The Assumption of the Madonna in the chapel of the cross, is painted on slate, by Scipio Gaetano. The four paintings on the cupola in this chapel, are by Domenichino ; they represent David dancing before the Ark ; Judith shewing the head of Holofernes to the Bethulians ; Esther fainting before Ahasuerus ; and the queen of Sheba, seated on the throne with Solomon. In this chapel likewise are two statues of St. John the Evangelist, and Mary Magdalen, by Algardi ; and other sculptures, by various artists.

The picture of the Magdalen, in the last chapel

but one, is by Mariotto Albertinelli; the two fine side paintings are by Mathurin and Polydore da Caravaggio; and those on the ceiling, by Arpino.

Rather farther on, to the left, is the Villa Aldobrandini, where are some remains of Livia's baths.

On the other side of the street is the

CHIESA E MONASTERO DI S. DOMENICO,
E SISTO,

(Church and Convent of S. Domenico and Sixtus.)

St. Pius V. erected this church and convent for the Dominican Nuns, who enlarged the convent and repaired the church under Urban VIII., from the designs of Vincent della Greca. The front is decorated with two rows of Corinthian and Composite pilasters, and a double flight of stairs. The interior of the church contains marbles, and pictures, by Mola, Louis Garzi, Canuti, Francis Allegrini, and Romanelli; who in the last chapel, has represented the Virgin giving a rosary to a nun.

Opposite this church is that of *S. Caterina di Siena*, built with the convent, about the year 1563, from the designs of John Baptist Soria. It is decorated with marble pillars, and some indifferent paintings.

In the court of the last-named convent, is a large brick tower, called *Delle Milizie*, because it is supposed to have been erected by Augustus or Trajan, for the troops who guarded the neighbourhood; but it was, in reality, built during the civil wars, for the security of Innocent III. of the

Conti family, as well as that near the arch *De' Pantani*.

Behind the *Ceva palace*, which we now approach, are some remains of an ancient circular edifice, of brick, supposed to have belonged to the baths of Paulus Emilius. At the foot of Mount Quirinal, is the

PIAZZA DELLA COLONNA TRAJANA,
Square of Trajan's Column, or Pillar.)

This beautiful pillar, which is one of the most celebrated monuments of antiquity, and which has been preserved for seventeen centuries, was for a long time hidden by houses, and its admirable pedestal quite concealed. It has, however, at length, been placed in a situation suitable to its magnificence, under the direction of Camporesi.

This pillar was erected in the middle of Trajan's Forum, and, according to the inscription on the pedestal, dedicated to that emperor, by the senate and Roman people, for his victory over the Dacians: his ashes were afterwards transported from Asia to Rome, and placed in a golden urn, which was allowed to be buried in the pedestal of this pillar.

It is of the Doric order, composed of thirty-four pieces of Grecian marble, joined with bronze hooks. The great pedestal consists of eight pieces; the shaft is of twenty-three; the chapter and pedestal of the statue are each of one. The total height of this pillar, including the statue, is 142 feet. The lower diameter is 12 feet, and the upper

diameter is 10 feet 8 inches. This pillar is one foot and a half higher than that of M. Aurelius; and as high as Mount Quirinal. The ascent to the summit is by an interior winding staircase, hewn out of the marble itself; which has given it the name of *Coclide*. It consists of 185 steps, 2 feet 4 inches long, and is lighted by forty-three small openings; at the top is a balustrade, which commands an extensive view of Rome. A statue of Trajan, of gilt bronze, formerly stood on the summit of this pillar; but Sixtus V. placed one of St. Peter there instead; it is likewise of gilt bronze, made from a model by Thomas della Porta.

The great pedestal of this pillar is reckoned the finest in the world; it is covered with trophies, eagles, and garlands of oak leaves, all admirably sculptured. This magnificent column is less remarkable for its great height, than for the basso-relievos that adorn it; they represent the first and second expedition of Trajan, and his victory over Decebale, king of the Dacians, in the year A. D. 101. There are about 2,500 figures of men, besides a number of horses, elephants, arms, engines of war, military ensigns, trophies, and other things, which form such a vast variety of objects, that it is impossible to behold them without astonishment. The invention and design of these basso-relievos are all by one artist; but the great number of figures must necessarily have employed several; they are all capitally executed, and almost every figure is two feet high. The events and plans

of the figures are distinguished by a spiral cordon, which entwines the whole pillar, making twenty-three windings from the top to the bottom. These basso-relievos have always been considered the master-pieces of sculpture, and have served as models for the most eminent artists; Raphael, Julio Romano, Polydore da Caravaggio, and others, having derived great profit from them.

The celebrated Apollodorus was the architect of the *Trajan Forum*, in which this superb pillar was placed, and which corresponded with its magnificence. It was encompassed by several splendid edifices, all of which have been destroyed by the hand of time, or the barbarism of man; so that nothing remains but this extraordinary pillar, from which the modern square has been named. In this square are two churches, one is called Mary's, built after the deliverance of Vienna in 1683, the other is the

CHIESA DI S. MARIA DI LORETTO,

(*Church of St. Mary of Loretto.*)

This church is of an octagon form, decorated with Corinthian pillars, and a double cupola similar to that of the Vatican, from the designs of Antonio da Sangallo. It contains nothing remarkable except a fine statue of St. Susanna, on the altar of the second chapel; a much admired work, by Francis Quesnoy, called the Fleming. The great altar is adorned with two pictures, by Arpino, and several statues. Taking the street to the right of the side door of this church, we reach the

Piazza SS. Apostoli (Square of the holy Apostles), where among several fine edifices is the

PALAZZO COLONNA.

This palace is situated at the foot of Mount Quirinal, and its gardens extend to the summit. It was begun by Martin V. of the noble family of Colonna, and finished and adorned at different times by the princes and cardinals of that house. Although this grand edifice has no exterior decoration, it is one of the principal palaces in Rome, not only from its vast extent, but for its capital collection of pictures by the best masters.

On the ground floor are five rooms, decorated with frescos, by different masters. One room was painted by Gaspard Poussin, who also painted three pictures in the room adjoining the alcove. The sea pieces in the other rooms are by Tempesta. The paintings of the ceilings are all by Zuccari; and the rest of the figures and landscapes are by Romanelli. On this floor also is an excellent library.

On the staircase leading to the great apartments, is a fine statue of a slave, apparently of the same sculpture as the slaves of Constantine's arch. On the wall opposite the hall door, is a very fine head of Medusa, in porphyry basso-relievo. In this hall, over a colossal bust, is a painting in Titian's style; and on the other side are two angels, by Arpino, and some other pictures. The paintings of the ceiling are by Gherard Castelli.

After passing through several rooms richly hung

with tapestry, the visiter enters the picture room adjoining the gallery, in which are two pictures over each other, by Raphael, in his first style; an *Ecce Homo*, by Albano; two pictures by Guercino, one of Moses and the other of St. Paul; Europa, by Albano; two small ovals, by Guido; a caricature, by Annibal Caracci; a portrait, by Tintoretto; two by Titian; a Virgin and Child, by Raphael, in his best manner; Venus and Adonis, by Titian; the Guardian Angel, by Guercino; and two exquisite portraits of Calvin and Luther, by Titian. The picture in the middle of the ceiling, is by Benedict Luti; and the six around it are by Pompey Battoni.

Next comes the gallery, which is very magnificent: it is 225 feet long and 37 wide. The vestibule is decorated with two landscapes containing some fine figures, by Albano. On the right of the entrance to the gallery, which is an arch sustained by two columns of antique yellow marble, is an Assumption, by Rubens; some portraits, all in one picture, by Giorgione; a St. Francis, by Guido; another, by Muziano; two pictures, one by Guido, and the other by Guercino; two portraits, in one picture, by Tintoretto; two pictures, by Salvator Rosa; and a caricature, by Rubens. After mounting a few steps and passing through another arch, with columns similar to the former, may be seen a copy of the *Ecce Homo*, by Albano; a Sibyl, by Guercino; a capital portrait of Paul Veronese, probably by Titian; a portrait, by Vandyke; Attilius Regulus, by Salvator Rosa; a

Magdalen, by Annibal Caracci; and some portraits in one picture, by Pordenone.

A bridge from this gallery leads into a delightful garden, in which are two large extraordinary fragments of a white marble frontispiece, finely worked, supposed to be the remains of the Temple of the Sun, or of Health; there are also some ruins of an ancient edifice, supposed to have been the house of the Cornelia family.

On the other side of the gallery, is a picture of the Lord's Supper, by Bassano; the Triumph of David, and the Martyrdom of St. Agnes, by Guercino; Adam and Eve, by Domenichino; the Prodigal Son, by Guercino; the Herodiad, by Guido; a St. Peter, by Lanfranco. The Anadyomene Venus, on the right, is the most remarkable statue around the gallery.

After passing through the servants' hall, on which floor there are several apartments, the visitor enters the first picture room; the most distinguished paintings are three landscapes, in water colours, by Poussin; a St. Francis, by Muziano; a St. Agnes and St. Francis, by Guercino. By the side of this room is a small chapel, with a transparency of alabaster, painted by Carlo Maratti, who has represented on it the Conception of the Virgin.

After going through various other rooms, hung with gobelin tapestry, worked from the designs of Le Brun's battles, and the ceilings painted by Zuccari, a room may be seen, where, amongst other pictures, are two capital storms, by Bakhuysen, a

Fleming; and several small landscapes, by Lucatelli.

In the alcove room, is a small spiral Corinthian column of antique red marble, ornamented with figures representing a triumph, and surmounted by a statue of Pallas. The most remarkable paintings in this room are some landscapes, by Orizzonte; two by Lucatelli; four in water colours, by Poussin; a portrait, in crayons, of Pope Corsini, by the celebrated Rosalba; a caricature, by Annibal Caracci; a Moses, by Albano; and a Manger, by Benvenuto Garofolo.

On the second floor, in the first room, are four landscapes, by Poussin; a St. Francis, by Spagnoletto; St. Peter, by Guido; the death of Abel, by Andrew Sacchi; some portraits in one picture, by Tintoretto; and a caricature, by Michael Angelo da Caravaggio.

The next room contains some landscapes, by Lucatelli; four of which are in water colours, in Poussin's style; four others in oil, in imitation of Salvator Rosa, and four by himself; two by John Miele; some by Vanvitelli; three, by Stendardo; and two views, by Pannini.

In the next cabinet are several landscapes, by Orizzonte; and a half figure of a woman representing Painting, by Guercino. In an adjoining cabinet are three landscapes, by Gaspard Poussin; several by Orizzonte, Lucatelli, and Vanvitelli; and some of the Flemish school, which are much esteemed; there are likewise two grotesque Fle-

mish pieces, and two very fine but small historical pictures over the door.

In the next bed-room is a sketch of Titian's picture of St. Peter, the martyr, which is at Venice; the celebrated half figure of Mary Magdalen, by Guido Reni; a fine landscape of Caracci's school; two small pictures, by Salvator Rosa; one a landscape, the other a half figure; two fine landscapes, by Orizzonte, in Poussin's style; two battles, by Borgognone; two small pictures, by Berghem; a Holy Family, by Andrew del Sarto; two images of the Virgin, by Sassoferrato; and a Holy Family, by Pompey Battoni. Near this palace is the

CHIESA DE' SANTI APOSTOLI,

(Church of the Holy Apostles.)

This is one of the churches constructed by Constantine the Great. It was repaired at the beginning of the last century, by Francis Fontana. On the wall, to the right of the portico of the ancient church, is an antique basso-relievo of an eagle holding in its talons an oaken crown by which it is surrounded. Opposite is the monument of John Volpato, the famous engraver, executed and erected by his friend and countryman the celebrated Canova. It consists of a large basso-relievo, on which is represented Friendship, expressed by the figure of a woman weeping before the bust of the deceased Volpato. This church has three naves, divided by a row of Corinthian pillars, supporting the ceiling, on the middle of

which is painted the Triumph of the Order of St. Francis, by Baciccio. The chapels are adorned with marbles and fine paintings; the picture in the first chapel to the right, is by Nicholas Lapiçcola; and that in the next, by Conrad Giaquinto. St. Anthony's chapel contains eight fine marble columns, and an excellent picture, by Benedict Luti. The great altar-piece represents the martyrdom of Saints Philip and James, by Domenico Muratori.

Near the door of the sacristy is the monument of Clement XIV., a celebrated work of Canova; besides the statue of that Pope, there are two uncommonly fine figures of Temperance and Clemency.

Beyond the sacristy is the chapel of St. Francis, painted by Joseph Chiari. On the altar of the following chapel, which contains two fine columns of antique green marble, is a picture of St. Joseph da Cupertino, by Joseph Cades. The Descent of the Cross, on the altar of the last chapel, is a famous work of Francis Manno, of Palermo. In this church also is the tomb of Besarion, a literary character of the fifteenth century.

Opposite this church is the *Odescalchi Palace*, and under the portico are the statues of Claudius and Maximin.

On the left of the *Strada del Corso*, and near the end of this street, is the square and the

CHIESA DI S. MARCO,

(*Church of St. Mark.*)

It contains three naves, divided by twenty marble

columns, and several chapels, adorned with marbles and pictures; the most remarkable is the altar-piece in the first chapel to the right, by Palma; the rest are by Tintoretto, both excellent Venetian painters. Near this church is a colossal bust of a woman, vulgarly called *Madame Lucretia*.

In the small square of *Macel de' Corvi*, at the foot of *Monte Marforio*, are the remains of the

SEPOLCRO DI C. PUBLICIO BIBOLO,

(*Tomb of C. Publicius Bibulus.*)

The spot, on which this ancient monument is placed, was, according to the inscription, given to Caius Publicius Bibulus, by the Senate, in the year of Rome 545, on account of his merit. This tomb, and those of the Scipios, of Metella, and the Servilia family, being in good preservation, and having their inscriptions, may be considered the most ancient, and most remarkable monuments of the Roman Republic. That of which we speak is composed of travertine marble, and adorned with four pilasters supporting a fine entablature; they are very singular, diminishing from the middle to the summit, like columns.

In the first street to the left is the place called *Pantani*, because it was formerly very low and marshy. Cardinal Bonelli, surnamed Alexandrine, nephew of St. Pius V., caused it to be improved and raised, and formed the street leading from Trajan's pillar, to the Temple of Peace; for which reason it is called *Alessandrina*.

Continuing along the *Strada Alessandrina*, to the left is seen the

TEMPIO DI PALLADE,

(Temple of Pallas.)

Domitian erected this temple near his *Forum*, which was therefore called *Palladium*. This fine monument is half buried, and almost ruined. The two remaining pillars are Corinthian and fluted; they are 9 feet 10 inches in circumference, and support an entablature which is richly ornamented and exquisitely worked. The small figures sculptured in basso-relievo on the frieze, representing the arts of Pallas, are likewise uncommonly fine. Over the entablature is an attic order, in the middle of which is a figure of Pallas standing, in basso-relievo.

In the street, to the right of this temple, may be seen the

**ARCO DE' PANTANI, E GLI AVANZI DEL FORO
DI NERVA,**

(Arch of Pantani, and Remains of Nerva's Forum.)

Domitian not having completed his *Forum*, it was finished and joined to that of Nerva, who gave it his name. It was also called *Transitorium*, from the arches which gave entrance to the *Forums* of Augustus and Trajan. One of these arches is now called the Arch de' Pantani, from the marshy ground, as before mentioned. The exterior wall of this *Forum*, which remains, is not more remarkable for its height, than for the large pieces of

Albanian stone, called peperino, of which it is composed, and which are joined without lime. By the side of the Arch de' Pantani are the remains of the

TEMPIO DI NERVA,

(*Temple of Nerva.*)

This temple, erected by Trajan in honour of Nerva, was one of the finest edifices of ancient Rome for its immense size, its excellent architecture, and rich ornaments. Nothing however remains but a side part of the piazza, consisting of a great wall, composed of thick stones, three superb columns and a pilaster, which support the architrave: these columns are of Parian marble, fluted, and of the Corinthian order: their circumference is 17 feet 8 inches, and their height 55. The architrave, and top of the portico, are beautifully ornamented.

Near this, is a tower made of brick, called *Torre de' Conti*, which some have supposed to be antique: but it was built in 1203 by Innocent III. of that house; as well as that in the court of St. Catherine's convent, near *Monte Cavallo*, by the side of the Trajan pillar.

A little farther on, is the small church of St. Andrew, corruptly called in *Portugallo*, instead of *Busta Gallica*, the ancient name; because the bodies of the Gauls were burnt there after the carnage made in their army by Furius Camillus. On this side must have been the *vicus sceleratus* (wicked way), where the cruel Tullia, wife of

Tarquinius Superbus, drove her chariot over her father's body.

Having mentioned every thing worthy of notice in this quarter in the Second Day, we will return towards the *Piazza del Popolo*, where begins the

STRADA DI RIPETTA,

This long and spacious street, which reaches to the *Piazza S. Luigi de' Francesi* (Square of St. Louis of France,) is called *Ripetta*, from the little harbour of that name to which it leads.

On entering the sixth street to the left, called *De' Pontefici*, from some pictures of popes which were placed over a window, is seen the *Vivaldi Palace*, (formerly *Corea*). In the court are remains of the

MAUSOLEO D' AUGUSTO,

(*Mausoleum of Augustus*.)

Octavius Augustus, in his sixth consulship, erected this sumptuous monument in the field of Mars, as a burying-place for himself and family. Its magnificence obtained it the name of *Mausoleum*, being almost equal to that erected by Queen Artemisia, in honour of her husband.

This superb tomb was composed of three orders of architecture one over the other, which gave it the form of a pyramid. Over the last order was an arch formed like a cupola, which, having fallen into ruins, has been converted into a terrace, and is now used as an arena for bull fights and other spec-

tacles; seats and steps have therefore been placed around, in imitation of those in the ancient amphitheatres. In the middle of this edifice was a hall which has been compared to the interior of Agrippa's Pantheon. The walls of this immense building, which still remain, are so prodigiously thick, that they contained twelve sepulchral chambers in each order. It is known from some lines of Virgil, that Marcellus, Augustus's nephew, was first buried here. Behind this mausoleum was a grove of cypress and poplars. In 1777, some pieces of travertine which formed a pavement were found, in laying the foundation of a house near St. Carlo's church, in the *Strada del Corso*; on these stones were engraved the names of the sons of Germanicus, with the motto *hic crematus est*. This discovery shews, beyond a doubt, that the *Bustum*, or *Ustrinum* of the Cesars, where the bodies of the emperors and their families were burnt, was situated here; it had been constructed by Augustus near his mausoleum.

A part of this ancient building is now occupied by the English church.

Returning to the *Strada di Ripetta*, is seen, on the left, the

CHIESA E L' OSPEDALE DI S. ROCCO,
(*Church and Hospital of St. Rock.*)

It was built in 1657, from the designs of John Anthony di Rossi. On the altar of the second chapel is a fine picture by Baciccio, representing St. Rock and St. Anthony. The great altar-piece

lowed out of the wall: each is decorated with two pilasters, and two isolated Corinthian columns, exquisitely fluted; eight are of violet marble mixed with yellow, and four are of antique yellow marble; they are 5 feet 10 inches in diameter, and 29½ high, without the base and capital, which are of white marble: these columns and pilasters sustain an entablature of white marble that runs all round the edifice; the frieze is of porphyry. Over this order is a sort of attic, with fourteen windows, that formerly lighted the six hollows of the chapels, they are now closed up; there is also an entablature on which the great arch rests. It is supposed that the famous Canadæ of bronze, executed by Diogenes of Athens, and mentioned by Pliny, stood between the windows. Around the temple, between the interior chapels, are eight altars adorned with two small Corinthian pillars which sustain a frontispiece. The walls are covered with different marbles up to the entablature, and the pavement is the same. This superb temple, after various repairs and changes, was given by the Emperor Phocas, in 609, to Pope St. Boniface IV., who converted it into a church, and dedicated it to the Virgin and the Holy Martyrs, a quantity of whose relics he placed under the great altar: it is therefore called *St. Mary ad Martyres*. In 830, Gregory IV. dedicated it to all the saints, whose festival he then instituted. Urban VIII. repaired the church, and erected the two steeples under the direction of Bernini. Alexander VII. replaced the two pil-

for the guns at Fort St. Angelo. The nails only, weighed 9,374 pounds; the total weight of this bronze was 450,280 pounds. The walls of the portico, between the pilasters, are covered with marble, on which are finely sculptured, cups, candelabras, &c. In the large niches to the right and left were placed the statues of Augustus and Agrippa. This portico forms a grand entrance to the great door of the temple; the threshold is of African marble, and the door-posts and architrave are of white marble. This door, which opens on pilasters of fluted bronze, is covered with plates of bronze, and was substituted for an ancient one, carried away by Genserik, king of the Vandals. The interior of the temple is not less fine and majestic: its circular form has given it the name of *Rotonda*, as well as Pantheon. The diameter is 142 feet, and the height from the pavement to the summit is the same as the diameter; the thickness of the wall which surrounds the temple, is 20½ feet; the bases of the pillars shew, that the pavement was formerly lower than the portico, which rendered the entrance still more majestic and noble. The temple receives light only from one circular opening in the middle of the ceiling; the diameter of this aperture is 28 feet, and the ascent to it is formed by an exterior staircase of 190 steps. The choir of the great altar is formed of a semicircle hollowed in the wall, and the great arch, similar to that at the entrance, is adorned with two thick fluted columns of antique yellow marble. The six chapels around the temple are likewise hol-

nomination of *Pantheon*, a Greek word, signifying an assemblage of all the divinities.—Antiquaries and architects have been of various opinions about this edifice; some imagine that it was only a vestibule to Agrippa's baths, but all the ancient writers agree in calling it a temple; others suppose that he merely made the portico, and that the temple had been constructed previously by some other consul, and found their opinion upon the difference of the architecture; that of the portico being better than that of the other part of the temple. But this is no reason for believing it to have been built by different persons; for M. Agrippa himself, after the construction of the temple, might have employed a different architect for the portico, in order to render the appearance of the whole more perfect and striking.

The portico was formerly ascended by five steps, which made it much more majestic than at present, there being only two. This superb portico is 111 feet long and 66 wide, and is decorated with sixteen magnificent pillars, each made out of one piece of oriental granite. They are of the Corinthian order, 15 feet in circumference, and 41½ high, without the base and capital which is of white marble. The eight pillars in front, are of red granite, and sustain an entablature and frontispiece of the finest proportions.

The plates of bronze which covered the beams of the portico ceiling were all taken away by order of Urban VIII., partly for the construction of the great canopy of St. Peter's cathedral, and partly

was afterwards constructed under Gregory XIII., by Honorius Lungebi, and Clement XI. placed on it the obelisk, before situated near the church of St. Ignatius, in the Piazza S. Marco, where Paul V. had erected it. This little obelisk is of Egyptian granite, covered with hieroglyphics: it was found in laying the foundation of the convent annexed to the church of Minerva; it had been placed before the temple of Isis and Serapis, near Minerva's. In this square is the famous

PANTEON D'AGRIPPA, IN OGGI CHIESA DI S. MARIA AD MARTIRES COMMUNEMENTE DETTA LA ROTONDA,

(*Pantheon of Agrippa, now Church of St. Mary of the Martyrs, commonly called The Rotunda.*)

This magnificent temple, the most celebrated monument of antiquity now in existence, is the master-piece of Roman architecture; the solidity of the edifice, the elegance of its form, the exactness and regularity of its proportions, have obtained it the admiration of all the world. The inscription on the front of the portico says, it was built by M. Agrippa, son-in-law of Octavius Augustus, in his third consulship, about twenty-seven years before the Christian era; it was repaired by Septimius Severus, and Caracalla. It was dedicated by Agrippa to Mars, and Jupiter Avenger, in memory of the victory obtained by Augustus over Mark Antony and Cleopatra; and contained the statues of all the gods, in bronze, in silver, in gold, or in precious stones, which gave it the de-

CHIESA DI S. MARIA IN AQUIRO DETTA
DEGLI ORFANELLI.

(*Church of St. Mary in Aquiro, called Of the Orphans.*)

Several antiquarians say, it has taken the denomination in *Aquiro*, from the games anciently performed here. It is commonly called *Degli Orfanelli*, because poor orphans are received and educated in the adjoining hospital.

This church was first built by St. Anastasius in the year 400, on some remains of a temple. It was afterwards rebuilt in 1590, by Francis da Volterra, and the front has been lately erected by Peter Camporesi. The pictures in the chapels are by Carlo Veneziano, Nappi, John Baptist Buoncore, and Speranza.

The small street, almost opposite this church, leads to the

PIAZZA DELLA ROTONDA.

After the devastations of Rome, this square was buried under the ruins of various ancient edifices, and remained so till the time of Eugene IV. The two lions of Basaltes, now at the fountain of Termini, were then found near the portico of the pantheon, and the superb porphyry urn, now in the Corsini chapel at St. John *Laterano*, as well as a bronze head of M. Agrippa, a horse's foot, and a piece of wheel, all in bronze, were discovered here.

The fountain in the middle of this square

were initiated in the arts of war, and here chariot and horse-races, wrestlings, &c., were performed: after these exhibitions, in order to render their bodies more hardy and robust, they threw themselves into the Tiber, all covered with dust and perspiration.

The Field of Mars was considered by the ancient Romans as a sacred place, and was therefore decorated with the most magnificent monuments, columns, triumphal arches, amphitheatres, baths, &c. &c.

Advancing a little farther, appears the

CHIESA DI S. MARIA MADALENA,

(*Church of St. Mary Magdalen.*)

It was begun from the designs of Anthony Rossi; and finished under Innocent XII., by Carlo Quadri and Joseph Sardi, who erected the front. The picture of St. Camillo de Lellis in the chapel of that saint, is by Placido Costanzi; the paintings of the ceiling are by Sebastian Conca, and those on the sides by two of his scholars. The great altar-piece, representing St. Mary Magdalen, is by Antonio Gherardi; and the two side basso-relievos are by Peter Bracci. The St. Nicholas di Bari, in the chapel of that saint, is by Bacciccio: and the picture, in the last chapel but one, is by Luke Jordan. This church and the annexed house, belong to a religious order, called Ministers of the Sick, because it is their business to attend and assist the dying.

On quitting by the side door, may be seen the

Flaminio Ponzio. The court is square and adorned with two rows of arches, over which is a Corinthian attic; these arches are sustained by ninety-six columns of granite, Doric and Corinthian; forming on the ground and first floors two open porticos, ornamented with different statues, amongst which are those of Julia Pia, Sabina, and Ceres. This palace contains several fine pictures by Titian, Raphael, Julio Romano, and Domenichino. Amongst them is the celebrated Sibyl by the last-mentioned artist. In the small street opposite this palace, is the *Palace of Florence*, so called, because it belongs to that city. It was built by the famous Vignola, and contains paintings by Primaticcio, and Prospero Fontana of Bologna. The street opposite this palace leads to the small

PIAZZA DI CAMPO MARZIO,

(Square of the Field of Mars.)

The ancient celebrated Field of Mars has given name to this square and the environs; it comprehended a vast extent of ground, which the Roman people dedicated to Mars, after the expulsion of the Tarquins, who had previously possessed it. As the ancient writers mention this Field of Mars to have been immensely large, it may be supposed to have reached as far as *Ponte Mole*. It was divided into a greater and lesser field; the former contained many superb edifices, and was enclosed by Aurelian within the town; the latter was designed for military exercises. In this, the youth

is by Giacinto Brandi; and that in the chapel, of the Manger, is by Balhasar Peruzzi. The annexed *hospital for poor lying-in women* was erected by Cardinal Anthony Maria Salviati. Opposite this church is the

PORTO DI RIPETTA,

(*Ripetta Harbour.*)

Clement XI. constructed this harbour from the designs of Alexander Specchi. It is situated near the Tiber, and has large steps, to facilitate the ascent and descent. The ships, that arrive with provisions, wood, and charcoal, from Sabina and Umbria, stop here. In the street is a fountain between two pillars, on which are marked the increases of the Tiber. This little port forms a very picturesque view. In ancient times, the provisions were landed on the opposite bank, near which, were the fields of the celebrated Quinctius Cincinnatus.

Opposite this port is the church of St. Jerome of the Sclavonians, to whom Nicholas V. gave it. It was repaired by Martin Lungehi, under Sixtus V.

Turning into the small street by the side of this church, may be seen the

PALAZZO BORGHESI,

(*Borghese Palace.*)

This magnificent palace, was begun in 1590, by Cardinal Dexta, from the designs of Martin Lungehi, senior, and finished under Paul V., by

lars which were wanting on the right side of the portico, and gave them new capitals; the arms of his family (Chigi), are sculptured on them. These two pillars were found near the Piazza S. Luigi de' Francesi, and are almost proportioned the same as the rest of the pillars of the portico. Lastly, Benedict XIV. polished these pillars, and repaired the ceiling of the church, which was falling to ruins.

The pictures of the altars are by Matthew di Majo, Clement Majoli, Peter Paul Gobbo, Lorenzo Ottone, and Labbruzzi. Belonging to this church is a society of painters, sculptors, architects, and other persons of merit, who have raised several monuments to celebrated men. The first bust on the right is of Peter Metastasio, the renowned poet, who died at Vienna in 1782, executed by Joseph Ceracchi, by order of Cardinal Riminaldi. Next is the bust of Peter Bracci, a Roman sculptor, and next to that, the bust of John Pikler, a famous engraver of hard stones. The following is the bust of Ridolfino Venuti, antiquarian, sculptured by Philip Albacini. In the next chapel is the tomb of Cajetan Rapini, architect. The busts, which reach to the great altar, are of different ecclesiastics.

On the altar, next the great one, is the statue of St. Anastasius, by Francis Moderati. The bust, to the right, is of Camillo Rusconi, sculptor. The bust of the celebrated Annibal Caracci was sculptured by Paul Naldini, at the expense of Carlo Maratti; the bust of the immortal Raphael Sanzio

da Urbino, who died in 1520, aged thirty-seven, which formerly decorated this apartment, was removed in 1820, to the palace of the Conservators.

Under this bust was the following distich, composed by Cardinal Bembo :—

*Ille hic est Raphael, timuit quo sospite vinci
Rerum magna Parens, et moriente mori.*

These lines have been perfectly translated into Italian by Bellori :

*Questi è quel Raffael, cui vivo vinta
Esser temeo Natura, e morto estinta.*

The statue of the Virgin, between these busts, was made by Lorenzetto, by order of Raphael.

In the following chapel, is the bust of Anthony Sacchini, the famous Neapolitan composer of music. Above this is the bust of Anthony Allegri, commonly called Corregio, the renowned painter; opposite, is that of Andrew Palladio, a capital Venetian architect; both these were sculptured and erected by the celebrated Canova. On the left side of the next altar is the bust of Mengs, the celebrated Saxon painter, who died at Rome, in 1779.

The next is the bust of Nicholas Poussin, a French painter of great merit, which was erected by Agincourt, a gentleman well known in the republic of letters.

The statue of St. Joseph, in the next chapel, is by Vincent Rossi. Here are also several busts; one of Corelli, the best violin player ever known in Italy; that of Thaddeus Zuccari, a famous painter; Flaminio Vacca, the renowned sculptor;

and Pierin del Vaga, who, under Raphael, was the restorer of the ancient grotesque style of painting.

Near this chapel is the bust of Winkelmann, the famous German antiquary; and that of Mark Benefiale, a capital painter of the last century.

The baths of Agrippa, which were the first erected at Rome on a magnificent scale, were situated behind this temple, but had no communication with it.

There are some remains of these baths in the sacristy of the church itself; as well as near the Piazza S. Giovanni *della Pigna*, supposed to be part of the *Calidarium*, vulgarly called *Arco della Cimbella*, on account of a large bronze crown that was found near the place. It is said that these baths stood exactly on the Marsh Caprea, near which Romulus was assassinated, by order of the senators, whilst he reviewed the soldiers.

At the other side of the Pantheon is the

PIAZZA DELLA MINERVA,

(*Minerva's Square.*)

Pope Alexander VII. erected in this square, under the directions of Bernini, an Egyptian obelisk, covered with hieroglyphics; it is placed on the back of a white marble elephant, made by Hercules Ferrata. This obelisk is 18 feet 4 inches high, and was found, together with that in the Pantheon square, in laying the foundation of the Convent of Minerva, where the temple of Minerva was formerly situated. Besides these obelisks, a very fine statue of Minerva, one of Isis, one of

Serapis, an Isiac altar, and some other Egyptian monuments, were discovered; and on the other side were found the colossal statues of the Nile and Tiber, now in the Pio Clementino museum at the Vatican.

In this square is the palace, called the *Ecclesiastic Academy*, erected under Clement XI., for young noblemen who wish to live in a community, and apply to ecclesiastical studies.

Opposite is the

CHIESA DI S. MARIA SOPRA MINERVA,
(*Church of St. Mary on Minerva.*)

This church is so denominated because it was built on the ruins of the temple erected to Minerva, by Pompey the Great, in gratitude for his conquests. Although the exterior has no architectural ornaments, the interior is magnificent, and is decorated with a number of chapels, fine pictures, and excellent sculpture. In the second chapel, to the right, is a fine painting by Baciccio. The St. Peter martyr, Dominican, on the altar of the fourth chapel, is by Bonaventura Lamberti.

Beyond the side door of the church is the chapel of the Annunciation, painted by Cesar Nebbia. In the next chapel, is Our Lord's Supper, the last work of Frederic Baroccio, and the tomb of Clement VIII., (Aldobrandini). The chapel of the Cross is adorned with pictures, by Philip Lippi, Raphael del Garbo, and B. Angelo da Fiesole, Dominican, who painted the altar-piece.

The following chapel contains some beautiful marbles, and a fine altar-piece by Carlo Maratti,

and several paintings above, by Baciccio. The pictures in the rosary chapel, are by Marcello Venusti, John de Vecchi, and B. Angelo da Fiesole, who painted the altar-piece.

Behind the great altar are the tombs of Leo X. and Clement VII., executed by Baccio Bandinelli, and on the left side is the admirable statue of our Saviour standing with the cross, by the celebrated Michael Angelo Bonarotti.

Near the side door are three fine tombs; that of Cardinal Alessandrino was sculptured by James della Porta, and the one opposite of Cardinal Pimentelli, by Bernini; the third, which is against the door, of Cardinal Benelli, was erected from the designs of Charles Rainaldi. On the altar of the sacristy is a crucifix, finely painted by Andrew Sacchi. On returning to the church, the visiter enters the chapel of St. Dominic, in which is the tomb of Benedict XIII. (Orsini), executed from the designs of Charles Marchioni. The chapel of St. Vincent Ferrerio contains an altar-piece by Bernard Castelli, the famous Genoese painter.

In the convent adjoining the church is the celebrated Casanatense or Minerva Library, the most complete in Rome next to the Vatican. It was founded in 1655, by Castellani the physician of Gregory XV., who left his books to the monastery of S. Maria Sopra Minerva, and was afterwards increased and appropriated to the use of the public by Cardinal Casanata, whose statue, sculptured by Le Gros may still be seen here.

At a short distance from the *Piazza della Mi-*

nerva, is the Church *delle Stimmate**, built from the designs of Antonio Canevari. The picture in the first chapel is by Francis Mancini; one on the side, representing the crowning our Saviour with thorns, is by Dominic Muratori: the other, the Scourging, is one of Benefiale's finest works. The other paintings in this church are by Sebastian Conca, Mark Caprinuzzi, Francis Trevisani, J. Brandi, and Louis Garzi, who painted the ceiling of the church.

Turning back, may be seen, the *Chiesa S. Eustachio* (Church of St. Eustace), said to have been built by Constantine the Great. After various repairs, it was rebuilt in the last century, by Antonio Canevari. Under the great altar, is a fine antique urn of porphyry; in which is preserved the body of the titular Saint, whose martyrdom is represented in the picture placed in the choir, by Francis Fernandi. The other paintings are by James Zoboli, Paul Baldini, Octavio Lioni, and Thomas Conca, who painted the side picture in the chapel of the Virgin.

Almost opposite this church is the *Maccarani palace*, remarkable on account of the celebrated painter Julio Romano having been the architect. Adjoining this is the *Lante palace*, belonging to the Dukes of that name; it contains some ancient statues, amongst which should be noticed that placed over the fountain in the court, supposed to be Ino nursing Bacchus.

* This word here means, the prints or marks made by the nails on our Saviour.

At a short distance is the *Valle theatre*, where comedies and tragedies, occasionally interspersed with music, are represented. This theatre is contiguous to the *Capranica palace*, which contains a fine collection of pictures.

Returning to the square of St. Eustace is seen the

ARCHIGINNASIO DELLA SAPIENZA,
(*Archigymnasium of Wisdom.*)

This edifice was begun by Leo X., from a plan of Michael Angelo, continued by Sixtus V., and finished by Alexander VII. It is called *della Sapienza*, on account of the words engraved on the window over the principal door, *Initium Sapientiae Timor Domini*. It is the first university in Rome, and is occupied by the most celebrated professors, who deliver lectures on the various branches of the sciences. The court is oblong, and is decorated on three sides by two rows of pillars, Doric and Ionic, which form two magnificent piazzas. On the fourth side, which faces the principal entrance, is the church; the architecture, which is very singular and extraordinary, is by Borromini. The university was first established by Eugenius IV., in the fifteenth century. It possesses a library of 23,000 volumes for the use of the students, and a collection of minerals.

Quitting by the principal door, and taking the street to the right, appears the

PALAZZO MADAMA,

(Madama Palace.)

This fine palace was built by Paul Marucelli, by order of Catharine of Medicis, before she became queen of France, whence it derived the name of *Palazzo Madama*. It was purchased by Benedict XIV., who made it the residence of the governor of Rome and his ministers.

In this place were the baths of Nero, also called Alexandrine, because Alexander Severus repaired and enlarged them. The small and very ancient church near this palace, in the street to the right, still retains the old name of *St. Salvatore* (St. Saviour) *in Thermis*. That these baths were very sumptuous and rich, is proved by the number of statues, busts, and other marbles found there, and which are now in the neighbouring *Palazzo Giustiniani*.

The Palazzo Madama is now the residence of the Governor of Rome, and here foreigners must deposit their passports during their residence in this city.

FIFTH DAY.

HAVING finished the fourth day at the Palazzo Madama, we will commence the fifth at the

PALAZZO GIUSTINIANI,
(*Giustiniani Palace.*)

The Marquis Vincent Giustiniani began this fine palace, from the designs of John Fontana, but it was finished by Borromini. It contains a vast collection of pictures and ancient marbles; the greater part of the latter were found in Nero's baths, on the ruins of which this palace was built.

The vestibule is adorned with twelve antique columns of granite, two statues of Apollo, one of Domitian, two of Hercules, and various basso-relievos; and on the staircase are the statues of Apollo, of Mark Aurelius, Caligula, Domitian, Antinoüs and Mercury.

On entering the great hall on the first floor, is seen a statue of Marcellus, the Roman consul, seated; a fine figure of Rome triumphant; a group of two gladiators fighting; a figure of a woman with fine drapery; and a statue of Pudicity. Then follows a room which leads to the two wings of the apartments; in that to the right is the picture gallery; the other contains the statues.

In the first room of this wing is nothing remarkable but a picture by Francis Casali.

The second room contains a St. Jerome, by Spagnoletto; a St. Augustine, by Michael Angelo Caravaggio; a manger, on wood, by Sermoneta; a Virgin and child, of Raphael's school; a St. Jerome, by Musiano; an exquisite portrait, by Murillo; a female saint, by Guercino; a child, by Parrocel; the portrait of a young man, by Titian; a manger, by Luke Cambiasi; a Virgin, and an Apostle, by Tintoretto.

The principal paintings in the third room are, a large picture, by Louis Caracci; the death of Abel, by Lanfranco; Jesus, by Luke Cambiasi; and an Herodiad, by Giorgione.

In the fourth room, where the museum of statues begins, is a Bacchus, crowned; an Hermaphrodite; a group of three children sleeping, by Algardi; a Leda, with a swan; Venus coming from the bath; and two little Loves.

The fifth room contains a very fine group of two figures, representing a marriage; a superb Greek statue of a wrestler, with the arms raised; a statue and bust of Mark Aurelius, the head of basalt; a basso-relievo, on which are two heads; a bust of Lucilla; a statue of Euterpe, and a fine fluted marble cup.

In the middle of the next room is a fine statue of Paris; to the right on entering, a Silenus; an excellent statue of Pudicity; a porphyry bust of Scipio Africanus, the head of basalt; a bust of

Homer; a fine statue of a muse; a bust of Zeno; and a statue of Meleager.

In the next room may be seen a gladiator; two busts, one of Titus, the other Vespasian; a fine statue of Diana; a bust of Zeno; two statues of Ceres, with black drapery; a Bacchante, with exquisite drapery; a bust of Alexander the Great, the head of basalt; a fine bust, believed to be Pompey; a little faun playing the flute, and a bust of Mecenas.

The last room contains a great number of antique marbles; amongst the most remarkable are a statue of Julia; a Venus coming from the bath; a Hector; an infant Hercules; two fauns; a vestal of Etruscan workmanship; a bust of Agrippina; a Hercules, with the apples of the Hesperides, and the Cerberus at his feet; a head of Bacchus, drunk; a statue of a Bacchante; a bust of a Satyr; busts of Augustus, Caracalla, and Cupid; a statue of Pallas; a bust of Septimius Severus; a bust of Lucius Verus; a statue of Apollo; a bust of Mark Aurelius; a bust of Antoninus Pius; and a head of Vitellius. In the middle of this large room are busts of Germanicus, and Nero; a statue of Ephesian Diana; a head of Jupiter Serapis; a statue of Harpocrates, the god of silence; two statues of Venus issuing from the bath; and a goat, very finely sculptured.

Passing to the other wing, where the pictures are, in the first room is seen a large painting by Tintoretto, of our Saviour's Resurrection.

In the second room is a large painting, by Louis Caracci, of Jesus, with Martha and Mary.

The third room contains our Lord's sermon, by Gherardo delle Notti; Jesus before Caiaphas, by Michael Angelo Caravaggio; a *Noli me tangere*, in Caracci's style; a holy family, on wood, in Andrew del Sarto's best manner; and a portrait, by Michael Angelo Caravaggio.

The fourth room contains a St. John, by Guercino; Jesus, with three Apostles, by Louis Caracci; and our Lord's supper, at Emmaus, by Caravaggio.

The visiter then enters the gallery; the principal pictures are, a Virgin, the crowning with thorns, and a Magdalen, by Michael Angelo Caravaggio; the martyrdom of St. Bartholomew, by Luke Santarelli; our Saviour disputing in the Temple, by Spagnoletto; Jacob's dream, by Cingoli; St. Peter denying Jesus, by Gherardo delle Notti; St. Matthew and Jesus, with St. Bridget, by Michael Angelo Caravaggio; a bishop, by Tintoretto; another picture, by Caravaggio, in the style of Gherardo delle Notti, representing the flight of the gardener; the three Marys buying balm, by Peter Testa; the baptism of Jesus, by Lanfranco; and the visitation to St. Elizabeth, by Augustine Caracci.

Next appears the *Palazzo Patrizi* (patrician palace) in which are a number of fine pictures and ancient busts.

Opposite, is the

CHIESA DI S. LUIGI DE' FRANCESI,

(Church of St. Louis of France.)

The French nation built this church in 1589, from the designs of James della Porta. The front, which is of travertine, is decorated with two rows of pillars, Doric and Corinthian; and with four niches in which are statues, sculptured by Lestage.

In the church are three naves, divided by Ionic pillars, covered with Sicilian jasper. The frescos of the great ceiling are by M. Natoire, who was formerly director of the French academy at Rome. On the sides of the second chapel to the right, are two exquisite frescos, by Domenichino, although nearly decayed; on one side is St. Cecilia distributing her clothes to the poor; on the other, is the same saint extended and dying; in the picture opposite, she is being crowned by angels, together with her husband. St. Jane Fremiot de Chantal, on the altar of the third chapel, is by M. Parrocel.

On the great altar is a fine picture of the Assumption of the Virgin, by Francis Bassano. In the chapel of St. Matthew are two side pictures, by Michael Angelo Caravaggio; and on the ceiling, are some paintings by Arpino.

In the last chapel are two fine tombs; the first, to the right on entering, is that of the famous Cardinal de Bernis, sculptured by M. Maximilian Labreur; the other is the tomb of Madame de Montmorin, executed by M. Marin, of the French academy at Rome.

Taking the second street to the left, which

leads directly to the *Piazza del Popolo*, is seen the

CHIESA DI S. AGOSTINO,

(*Church of St Augustine.*)

This church was built in 1483, from the designs of Baccio Pintelli, by Cardinal William d' Estoutteville, French minister at Rome, and was repaired in the last century, under the direction of Vanvitelli. The front is simple but majestic, and the cupola is the first that was constructed at Rome. The interior is in the Gothic style, and has three naves, divided by pilasters with enchased columns. There are several chapels adorned with fine marbles and paintings. The chapel of the cross, on the right side, dedicated to St. Augustine, has three pictures by Guercino. The great altar is adorned with fine columns and four angels, modelled by Bernini. The portrait of the Virgin is one of those brought by the Greeks to Rome, after the loss of Constantinople, and attributed to St. Luke. In the next chapel is an antique urn, in which is preserved the body of St. Monica, mother of St. Augustine. The paintings of the following chapel are by Lanfranco. On the altar of the cross, is a statue of St. Thomas di Villanova, giving alms, by Hercules Ferrata. In the last chapel but one, is a fine group of the Virgin, the infant Jesus, and St. Andrew, sculptured by Andrew Contucci da Sansovino. The Virgin of Loretto, in the last chapel, is by Michael Angelo Caravaggio: but the picture most worthy of notice in this church is the prophet

Isaiab, a fresco on the third pilaster to the left at entering; it is by the incomparable Raphael, who wished, it is said, to surpass the Prophets painted by Bonarotti, in the Sixtine chapel of the Vatican; it was greatly admired by M. Angelo Bonarotti himself.

In the house adjoining this church is a public Library, called Angelica, from the name of its founder. It has been since increased by the books of Cardinal Passionei, and is open to the public every day from eight to twelve.

On the side opposite to this, is the

CHIESA DI S. ANTONIO DE' PORTOGHESI,

(Church of St. Anthony of the Portuguese.)

This edifice was erected about the year 1695, at the expense of the king of Portugal, by Martin Lunghi, junior. It is adorned with fine marbles, gilt stuccos, and paintings, by Giacinto Calandrucci, Francis Graziani, and Louis Agricola, who painted St. Elizabeth, queen of Portugal, on the altar of the cross. The pictures in the chapel of the Virgin are by Antonio Concioli.

A little beyond is the *Piazza*, and

CHIESA DI S. APOLLINARE,

(Church of St. Apollinarius.)

Adrian I., in 772, built this church on the ruins of an ancient Temple of Apollo; but it was afterwards rebuilt from the designs of Fuga, by Benedict XIV. It is decorated with a magnificent portico; on one side is the baptismal font, on the other, the chapel

of the Virgin. On the altar in the church are two fine statues; that of St. Ignatius is by Carlo Marchionni; the other, of St. Francis Xavier, is by Le Gros.

The pictures are by James Zoboli, Hercules Genneri, Placido Costanzi, and Stephen Pozzi.

In the palace, near this church, is the

ACCADEMIA DELLE BELLE ARTI DETTA DI
S. LUCA,

(*Academy of the Fine Arts, called St. Luke's.*)

This useful institution for the study of the fine arts was established only a few years back, under the superintendence of the celebrated Canova, who was its first president. It has the best masters, who teach painting, sculpture, architecture, geometry, perspective and optics, anatomy, history, and mythology. Numerous prizes are distributed.

Opposite, is the *Palazzo Altamps*, built from the designs of Martin Lunghi, senior. The piazzas of the court were afterwards added by the architect, Balthasar Peruzzi. In this palace are several ancient statues, some columns of fine marble, and a handsome chapel, in which is preserved the body of Pope St. Anicet, martyr, who died in 168.

Advancing farther is seen, on the front of a house to the left, the fable of Niobe, painted by the celebrated Polydore Caravaggio, but it has greatly suffered by time.

On the other side of the street is the *Palazzo Lancellotti*, begun by Francis da Volterra, and finished by Carlo Maderno. The portico is sus-

tained by four columns of granite ; and the court is adorned with statues, busts, and antique basso-relievos. In the upper portico are a Mercury, a Diana, and other marbles.

By the side of this palace is the *Strada de' Coronari*, in which, on the right side, is the

CHIESA DI S. SALVATORE IN LAURO,

(*Church of St. Saviour, in Lauro.*)

This church was dedicated to the Virgin of Loretto. The architect was Octavius Mascherino, who decorated the interior with thirty-four Corinthian pillars, and several chapels, which contain paintings by Joseph Ghezzi, Alexander Turchi, Peter da Cortona, and Peter Leo Ghezzi.

Near this church is the house of the French monks, called the Christian School, erected by Pius VI. ; the Christian doctrine, reading, writing, and arithmetic, are here taught *gratis*. On holidays and festivals, public lessons in architecture are given.

On the left of the *Strada de' Coronari* may be seen a small house which belonged to the immortal Raphael d' Urbino, and in which he lived some time ; in honour of his memory, his portrait was painted on the front in *chiaro scuro*, by Carlo Maratti, but it is now almost effaced.

Beyond the *Coronari* is the *Strada Panico*, leading to the square of Fort St. Angelo, in which there was formerly an arch erected by the emperors Gratian, Valentinian, and Theodosius, as

an ornament to the entrance of a piazza, near the vatican cathedral. The columns of antique green and other fine marbles, discovered in laying the foundation of the neighbouring church of St. Celsus and St. Julian, belonged to this arch.

The architect of this church was Carlo di Dominicis. The great altar-piece is by Pompey Battoni; the other pictures are by James Triga, Francis Caccianiga, and Joseph Ranucci.

Near this church is the *Palazzo Cicciaporci*, much esteemed for its fine architecture, by the celebrated Julio Romano; and almost opposite is the *Palazzo Niccolini*, finely built, by James Sansovino, an excellent Florentine architect. On the fountain in the court, is a very fine marble group of Venus and Mars, by Moschino.

Between the two streets is seen the *Banco* (Bank) *di S. Spirito*, erected from the designs of Bramante Lazzari. It belongs to the great hospital of *S. Spirito*, and serves as a public bank.

In the street, on the right side of this bank, is the *Piazza dell' Orologio della Chiesa Nuova* (Square of the Clock of the New Church). On the left of this square is the ascent to *Monte Giordano*. On this mount, said to be formed of the earth taken from the foundation of Adrian's mausoleum, is the *Palazzo Gabrielli*, which contains some very fine pictures.

In the *Piazza dell' Orologio*, is the

CHIESA DI S. MARIA IN VALLICELLA DETTA
CHIESA NUOVA,

(Church of St. Mary in Vallicella, called the New Church.)

It was formerly called *in Vallicella*, from its low situation; Martin Lunghi, senior, was the architect. The fine front of this church is adorned with two rows of pillars, Corinthian and composite. The interior has three naves, and contains some excellent pictures, gilt stuccos, and chapels, in which are fine marbles, erected from the designs of Peter da Cortona, who painted the great ceiling of the cupola, and the ceiling of the choir.

The picture in the first chapel, to the right on entering, is by Scipio Gaetano.

The dead Christ, in the following chapel, is one of the best works of Michael Angelo Caravaggio. The picture in the third chapel is by Jerome Muziano. The coronation of the Virgin, on the altar of the cross, is by Arpino. The two side statues are by Flaminio Vacca. The chapel under the organ, from the designs of Fontana, is adorned with eight columns of very fine marble, and three pictures; that on the altar representing S. Carlo Borromeo, and St. Ignatius invoking the Virgin, are by Carlo Maratti.

The great altar, which is very rich, is decorated with four fine columns, the bases and capitals of which are of gilt bronze, as well as the Pix for the host, and the two angels.

There are three pictures by Rubens in this magnificent choir; that on the great altar, where there is an image of the Virgin, represents a glory of angels; besides which there are two on the sides, one representing St. Gregory, St. Maurus, and St. Papias, martyrs; and the other, St. Domitilla, St. Nereus, and St. Achilleo.

The chapel under the other organ is dedicated to St. Philip Neri, whose body reposes under the altar. The picture of the saint is in Mosaic, taken from the original of Guido Reni; the principal actions of the saint, as seen in this chapel, are painted by Christopher Pomarancio. On the altar of the cross, is a fine picture of the presentation of the Virgin to the Temple, by Frederic Baroccio.

In the sacristy, on the altar, is a fine statue of St. Philip, by Algardi, and on the ceiling is an excellent painting, by Peter da Cortona. On the altar in the interior chapel, also dedicated to St. Philip, is a fine picture by Guercino.

In the room where the saint lived, are some pieces of furniture which he used, and the original picture by Guido, that we mentioned before. On the ceiling is an excellent picture of St. Philip Neri praying, by Peter da Cortona.

On returning to the church, the picture in the second chapel to the right, representing the Visitation to St. Elizabeth, is by Frederic Baroccio. The paintings in the last chapel are by Arpino.

The architecture of the adjoining house, the oratory, and its front contiguous to the church, is

by Borromini. The ceiling of the oratory is remarkable, because it is flat, and made in the antique style; it is fifty-eight feet long, and thirty-seven wide. During Lent, oratorios are performed here by the Oratorians of St. Philip Neri, to whom the church belongs. No females, however, are admitted.

In the street to the left is the *Palazzo Sora*, erected from the designs of Bramante Lazzari.

In the *Strada Papale*, is the

CHIESA DI S. MARIA DELLA PACE,

(*Church of St. Mary of Peace.*)

The fine front of this church was erected from the designs of Peter da Cortona; it has a semi-circular portico with Doric pillars, in the style of the ancient temples.

In the interior is one nave, and an octagon cupola, very finely constructed. There are some fine marbles and paintings; the deposition of the cross, in bronze basso-relievo, is by Cosmo Fancelli, as well as the St. Catherine and the children.

There is an exquisite fresco on the ceiling of the first chapel to the right, by Raphael, though it is much damaged by time, and still more, by having been badly re-touched. It represents the Sibyls Cumana, Persica, Frigia, and Tiburtina.

Crossing into the street, opposite this church, and turning immediately to the left, is seen the

CHIESA DI S. MARIA DELL' ANIMA,

(Church of St. Mary of the Soul.)

The German nation built this church in 1510; the architect was Julian da Sangallo. It has three naves, adorned with fine marbles and pictures. The painting in the first chapel, is by Charles Saraceni; as well as that opposite. In the following chapel is a painting, by Giacinto Gemignani. The pictures in the third chapel are by Sermoneta. Piety, in marble, is a copy from Bonarotti, by Nanni Baccio Bigio. The great altar-piece is by Julio Romano, but it has greatly suffered by unskilful re-touches.

Almost opposite is the church of *St. Nicholas, Lorenese* (of Lorrain) built by Charles Fontana. It is adorned with fine marbles and paintings; the pictures on the great altar, the cupola and ceiling, are by Conrad Giaquinto.

The small street by the side of this church leads to the

PIAZZA NAVONA,

(Ship Square.)

On this large square anciently stood the famous Circus Agonalis, near the baths of Alexander Severus. The form of the circus has been preserved in building the houses. It was called *Agonalis*, on account of the games celebrated here, in honour of Janus; and from the Greek word *Agon*, which signifies combat; but it is now named *Navona*, because it bears some resemblance to a ship.

It is one of the largest and finest squares in Rome. Gregory XIII. adorned it with two fountains ; one is placed towards St. Apollinarius ; the other is opposite the church of St. James of Spain ; it is composed of two large marble basins, and adorned with statues ; in the middle is a triton holding a dolphin by the tail, sculptured by Bernini ; on the edge of the basin are four heads, and as many tritons, spouting water from their mouths ; they were executed by Flaminio Vacca, Leonardo da Sarzano, Silla Milanese, and Thaddeus Landini.

Innocent X., of the Pamfili family, afterwards erected the fine fountain in the middle of the square, from the designs of Bernini. It is formed of a large circular marble basin, 79 feet in diameter, in the middle of which is a rock pierced on the four sides ; and in a sort of grotto are placed a sea horse on one side, and a lion on the other, both sculptured by Lazarus Morelli.

On the summit of this rock, which is about 44 feet high, is an obelisk of red granite, covered with hieroglyphics, 55 feet high ; it was transported from Egypt to Rome, by Caracalla, and placed in his circus, where it was found. At the sides of the rock are four colossal statues, from models by Bernini ; they represent the four principal rivers in the world : the Ganges, holding an oar, was sculptured by Adam, of Lorrain ; the Nile, by Anthony Fancelli ; the Plata, by Francis Baratta ; and the Danube, which is the best, by Andrea, called the Lombard. These statues throw a vast quantity of water into the basin. A market

for provisions and various articles of merchandise is held in this square every Wednesday.

This square is flooded every Saturday and Sunday during the month of August, forming a kind of lake; the people assemble in crowds, both in carriages and on foot, to divert and refresh themselves, the heat at this time being excessive.

One of the principal edifices of the *Piazza Navona* is the

CHIESA DI S. AGNESE,

(*Church of St. Agnes.*)

This church, one of the richest in Rome, was repaired by Innocent X., who, before he became Pontiff, resided in a palace near it. The front is of travertine, adorned with pillars, and two steeples, the whole erected from the designs of Borromini. The interior is in the form of a Greek cross, and is incrustured with fine marbles, and decorated with eight large Corinthian pillars. It was erected from the designs of Jerome Rainaldi: except the cupola, built by Borromini. Under the four arches which form the Greek cross are the principal door and three magnificent chapels; these, as well as the four altars under the cupola, are adorned with basso-relievos and statues, by skilful artists. The paintings of the cupola are by Ciro Ferri, and his pupil Corbellini; the pictures of the four ceilings of the dome are by Baciccio.

The basso-relievo on the first altar to the right, representing St. Alexis, is by Francis di Rossi. The statue of St. Agnes, in the chapel of the cross,

as well as the basso-relievo of the next altar, are by Hercules Ferrata. The great altar is incrustated with flowered alabaster, and decorated with four columns of antique green marble; two of these have been made out of one belonging to the arch of Marcus Aurelius, in the Corso. On this same altar is a marble group representing a Holy Family, by Domenico Guido. The basso-relievo on the following altar is by Antonio Raggi. The St. Sebastian, in the chapel of the cross, was an antique statue, converted into one of that saint by Paul Campi. The basso-relievo, on the last altar, is by Hercules Ferrata. The tomb of Innocent X., placed over the principal door, is the work of John Baptist Maini. On the left side of St. Agnes's chapel is a staircase leading into a subterranean piazza; on the altar is a very fine basso-relievo, by Algardi; it represents St. Agnes miraculously protected by her long flowing hair.

In the Piazza Navona also, is the

CHIESA DI S. GIACOMO DEGLI SPAGNUOLI,

(Church of St. James of the Spaniards.)

This church was built in 1450, from the designs of Baccio Pintelli, by Don Alphonso Paradinas, bishop of Rodrigo in Spain. The marble head placed on the tomb near the door leading to the sacristy, is finely sculptured by Bernini; and in the sacristy are two heads, by the same artist; one represents a beatified, the other a condemned soul. The great altar-piece, representing our Saviour on the Cross, is by Sermoneta; the pictures

on the sides, are by Onuphrius d'Avellino. The statue of St. James, in the neighbouring chapel, is by Sansovino; the side paintings are by Pellegrino da Modena, a pupil of Raphael. The picture in the next chapel is by Francis Preziado, a Spaniard. The St. Diego on the altar of the last chapel but one, and the side paintings, are by Annibal Carracci; the pictures above, and those on the outside of this chapel, are by Albano and Domenichino.

On the other side of the square is the

PALAZZO BRASCHI,

(*Braschi Palace.*)

This magnificent palace was built towards the end of the last century, from the designs of Morelli and Morini. The staircase is very grand, and ornamented with fine marbles, columns, and pilasters of red oriental granite. In the first apartment is a very fine colossal statue of Antinoüs, found near Palestrina; a statue of Cincinnatus; another of Julia Augusta, daughter of Drusus; a Diana; a Bacchus; two large basins of antique red marble; and a sarcophagus, adorned with a basso-relievo, representing a bacchanal. There are also some other ancient marbles and several fine pictures.

A great part of this palace, stands on the *Piazza di Pasquino*, so called from an ancient statue, which is placed on a pedestal at the angle of the Braschi palace; it took the name of Pasquin from a tailor who diverted himself with making satires, and jesting with those who passed his shop. After

his death, this statue being found near his dwelling, was called by his name; and from that time the satirists affixed their writings on it, which has given rise to the word *Pasquinade*. This ancient marble represents Menelaus supporting the body of Patroclus, killed by Hector. Although greatly damaged by time, yet from what remains connoisseurs suppose it to have been one of the finest statues in Rome.

To the left of the Braschi palace is the

CHIESA DI S. PANTALEO,
(*Church of St. Pantaleo.*)

This church was erected by Honorius III. in 1216, and given by Gregory XV. in 1621, to St. Joseph Calasanzio of Arragon, founder of the monks of the *Pie* schools who teach all the sciences from the first elements *gratis*. It was afterwards rebuilt from the designs of John Anthony di Rossi; the front was erected at the expense of the Duke Torlonia, by Joseph Valadier. Under the great altar is a precious porphyry urn, in which is preserved the body of the holy founder, who is represented in basso-relievo on the altar; a work of Louis Acquisti.

Farther on to the left is the

PALAZZO MASSIMI,
(*Massimi Palace.*)

The fine architecture of this palace, is by Balthasar Peruzzi; who has had the ingenuity, in a very small space, to make an elegant portico, sus-

tained by six Doric pillars, and two courts; the first is adorned with stuccos and a beautiful fountain.

In the best room are several pictures, and a superb ancient marble statue representing a gladiator, found in 1782, in the villa Palombara; it is a copy of that in bronze of the celebrated Miro. The back front of this palace, towards the Piazza Navona, merits attention on account of some paintings in *chiaro scuro*, by the celebrated Daniel da Volterra.

In the house contiguous to this palace, in 1467, Conrad Sweynheym and Arnold Pannartz, Germans, established a printing press, a machine which was then unknown in Italy.

In the same street is a square in which stands the

CHIESA DI S. ANDREA DELLA VALLE,

(*Church of St. Andrew Della Valle.*)

This church takes its name from the neighbouring *Palazzo Valle*. It was built in 1591, from the designs of Peter Paul Olivieri, and finished by Carlo Maderno. The front, which is one of the finest in Rome, was erected from the designs of Charles Rainaldi; it is composed of travertine, and two rows of pillars, Corinthian and Composite, and decorated with statues.

The interior of this large church is adorned with fine paintings. The cupola was painted by Lanfranco; and is not only one of his best works, but the finest cupola in Rome. The four evangelists



on the sides of this cupola, and the paintings on the ceiling of the choir, representing different traits in the life of St. Andrew, are amongst the most esteemed works of Domenichino. The three large pictures in the choir, representing the martyrdom of St. Andrew, are by Matthias Preti, called Calabrese. In this church is a copy in marble of the statue in the Vatican library, representing St. Hypolite, with the Paschal Cycle. The original is of the time of Alexander Severus, and is said to be the most ancient Christian figure in stone that exists.

The first chapel to the right, on entering the church, contains fine marbles, some statues, eight columns of antique green marble, and a basso-relievo on the altar, sculptured by Antonio Raggi. The second chapel was constructed from the designs of Bonarotti; it is adorned with twelve fine columns, four black marble tombs, a group on the altar of the Virgin with Jesus dead in her arms, and two bronze statues, all executed from models by Bonarotti. The picture of St. Andrew of Avelino, on the altar of the cross, is by Lanfranco. The last chapel is decorated with fine marbles, four statues, and some paintings, by Andrew Camassei and Passignani.

The place where the *Palazzo Pio* now stands at *Campo di Fiori* (Field of Flowers), was formerly occupied by Pompey's Theatre; it was the first established theatre built in Rome; they had before been merely made of wood as circumstances required. It contained 40,000 spectators. In the

stables of the Pio Palace, are some remains of arches which sustained the seats.

The fine *Palazzo Stoppani* (now *Caffarelli*) on the other side of the church of St. Andrew *della Valle*, was built from the designs of Raphael. At the foot of the stairs is a fine antique statue of Marcus Aurelius. This palace was inhabited for some time by the Emperor Charles V.

Advancing a little farther, and passing the small churches of *Sudario* (the holy handkerchief), of St. Julian of the Flemings, St. Nicholas *ai Cesarini*, St. Lucy, and St. Stanislas of Poland, is seen the

PALAZZO MATTEI,

(*Mattei Palace.*)

This splendid palace was built by the Duke Asdrubal Mattei; the architect was Carlo Maderno. The vestibule and the court are adorned with busts, antique statues, and basso-relievos. On the staircase are two marble seats, found on Mount Cœlius; together with a basso-relievo, representing a Chase of the Emperor Commodus, the statues of Pallas, Jupiter, Abundance, and various busts and other basso relievos.

In the portico, before the hall of the great apartments, are some basso-relievos: one represents a Consul, punishing a criminal; on another, is a Bacchante going to a Sacrifice; a Sacrifice to Priapus; two statues, one of Apollo, the other a Muse; various busts, amongst others, that of Alexander the Great, placed over the hall door.

From this portico, there is a nearer view of the

basso-relievos on the walls of the court; the most distinguished are, the Chase of Meleager; the Rape of Proserpine; the Three Graces; Peleus and Thetis; the Sacrifice of Esculapius; also, the busts of Antoninus Pius; of Adrian; M. Aurelius, Severus, L. Verus, and Commodus.

In six of the apartments are some very fine pictures, and in the servants' hall are six landscapes by Paul Brilli; and the passage through the Red Sea, by Albano. The most remarkable paintings in the first room, are four pictures by Paul Brilli, representing different events in Scripture; two fine portraits, one by David, the other by Vandyke; and St. Bonaventure, by Tintoretto; the painting of the ceiling is by Pomarancio.

In the second room are two pictures by Paul Brilli, representing two of the seasons, a Virgin and Child, by Scipio Gaetano; a Virgin and Child, and St. Joseph, by Caracci; several Children, by Albano; and four fine pictures by Passerotti.

In the following room are the two other seasons of the year, by Paul Brilli; St. Francis, by Musiano; and six pictures of Animals, by David. In the fourth room, are two pictures by Brilli; Abraham's Sacrifice, by Guido; and grotesque pictures, by John Baptist Brughi; the paintings of the ceiling are by Lanfranco.

Next comes the gallery, the ceiling of which was painted by Peter da Cortona; Abraham's Sacrifice is by Lanfranco; the Nativity, by Peter da Cortona; the Procession of Clement VIII., and

the Entry of Charles V. into Bologna, are by Tempesta. Next to the servants' hall are three other rooms; the ceiling of the first was painted by Domenichino; the second, by Albano; and the third is all painted in *chiaro scuro*, an exquisite work, by Domenichino.

The Flaminian Circus, constructed by the Consul C. Flaminius, formerly stood in the place now occupied by the *Piazza dell' Olmo* (Square of the Elm); the Mattei Palace, and the Church of St. Catherine de' Funari.

In the *Piazza Mattei*, is the fine fountain, called *delle Tartarughe* (of the Tortoises) constructed from the designs of James della Porta: the bronze figures are by Thaddeus Landini, a famous Florentine artist. On one side of this square, is the

PALAZZO COSTAGUTI,

(*Costaguti Palace.*)

The frescos on the ceilings of the six rooms on the first floor in this palace are remarkable. The first, representing Hercules in the act of shooting the Centaur Nessus, who is carrying off Dejanira, is by Albano. On another is Apollo in his Chariot with several Children, and Time discovering Truth, a capital painting, by Domenichino. On the ceiling of the third room, is Rinaldo sleeping in his Car, which is drawn by two Dragons, and Armida looking at him, in Guercino's best manner. Next comes a gallery; on the ceiling of which is painted Venus, with Cupid and other Divinities, by Arpino. On the ceiling

of the following room, are Justice and Peace, painted by Lanfranco. In the last room is Arion on the Dolphin, and a Ship full of Sailors, by Romanelli.

Near this palace is the *Church of St. Catherine de' Funari*; on the altar of the first chapel is a St. Margaret, a fine copy from the picture of Annibal Caracci; having been retouched by himself. At the top of this chapel is the Coronation of the Virgin, also painted by Annibal Caracci. On the third altar, is a fine picture of the Assumption of the Virgin, by Scipio Gaetano. The other paintings are by Muziano, Frederic Zuccari, Marcellus Venusti, and Jerome Nanni.

In the second street to the left is the

CHIESA DI S. MARIA IN CAMPITELLI,

(*Church of St. Mary in Campitelli.*)

This edifice was erected in 1658 by Carlo Rainaldi, at the expense of the Roman people, to preserve a miraculous image of the Virgin. The front is of travertine, adorned with two rows of pillars, Corinthian and Composite. The interior is magnificent; it is decorated with pilasters, and twenty-two Corinthian columns of fluted marble, and paintings by Sebastian Conca, Luke Giordano, Gemignani, and Baciccio.

On entering the small street to the left of this church, in the court of a house, also on the left side, are seen three thick fluted marble pillars, with Corinthian heads; supposed to have belonged to the *Temple of Juno Regina*, built by

M. Emilius, to accomplish the vow he made, in the Ligurian war. This temple was adjoining to the

PORTICO D' OTTAVIA,

(*Portico of Octavia.*)

Octavius Augustus constructed this portico near the theatre of Marcellus, as a place of shelter for the company when it rained; and gave it the name of Octavia, his sister. The part that still remains, anciently formed the principal entrance; it had two similar fronts, one within, and the other without, both adorned with four fluted marble columns, and two Corinthian pilasters. One of these fronts has preserved two columns and one pilaster; and the other, two columns and two pilasters; the whole sustains an entablature.

Next to this portico is the *Church of St. Angelo*, called in *Pescheria*, because it is situated in the place where the fish is sold, and which cannot be far from the ancient *Forum Piscarium*. Taking the street to the left of this church, appears the

TEATRO DI MARCELLO, ORA PALAZZO ORSINI,

(*Theatre of Marcellus, now Orsini Palace.*)

Augustus erected this magnificent building, and dedicated it to Marcellus, son of his sister Octavia. It was the second theatre, established in Rome, for public spectacles, and the construction is so perfect, that modern architects have taken it as a model for the Doric and Ionic orders. The semicircular

part on the outside was composed of four orders of architecture, but only a portion of the lower orders now remains: this may be seen on the side of the Piazza Montanara: it consists of two rows of arcades, with Doric and Ionic pillars which surrounded the edifice. The theatre was 395 feet in diameter, formed of large blocks of travertine, and could contain 30,000 spectators. On the day of its dedication 600 wild beasts were killed.

During the civil wars, in the dark ages, it was used as a fortress by the Savilla family, but the Massimi family afterwards employed the famous architect, Balthasar Peruzzi to convert it into a palace; it has since passed into the family of Orsini, Dukes of Gravina. The entrance to the court is by a steep ascent, formed from the ruins of the theatre. In this court are two marble sarcophagi, adorned with basso-relievos, and on the entrance gate is a basso-relievo, representing Gladiators combating with wild beasts. Over the hall door is an exquisite basso-relievo, taken from the arch of M. Aurelius in the *Corso*; it represents that emperor receiving the homage of the Parthians and the Germans.

Near this place was the Gate called *Carmentale*, from Carmenta, mother of Evander, as well as the *Forum Olitorium*, where herbs were sold. Farther on, is the

CHIESA DI S. NICOLO IN CARCERE,

(*Church of St. Nicholas in Prison.*)

This church was built on the ruins of an ancient

Ionic temple; of which some fluted pillars are still remaining near the front, and on one side. On the left side of this edifice was another smaller temple, of the Doric order, and on the right, a third temple of the Ionic order; this last was converted into a prison by the Decemvir Appius Claudius, who destined it for the plebeians. The celebrated action of a Daughter nourishing her Father, who was condemned to starve to death, with her own milk, took place in this prison. This trait of filial love, known under the name of *Roman Charity*, being discovered, the old man's life was granted; and to preserve the remembrance, on this same prison a temple was erected to Piety, in the year of Rome, 604; and before it was raised a pillar, called *Lactaria*, because foundlings were exposed there.

This church, which is dedicated to St. Nicholas, Bishop of Mira, has frequently been repaired, especially in 1808. It has three naves divided by fourteen antique pillars. Under the great altar is a beautiful green porphyry urn, ornamented with heads of Medusa: and over the altar is a canopy, sustained by four fine columns of yellow African marble.

In the street on the left is the *Church of St. Mary della Consolazione* (of the Consolation) built by Martin Lunghi, senior, and adjoining it are two hospitals; one for wounded men, the other for women.

A little beyond is the *Church of S. Giovanni Decollato* (St. John beheaded) which contains some

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Arco detto di Giano Quadrifronte?



Ponte Lucano.

fine paintings. The picture in the first chapel is by James Zucca. The beheading of St. John, on the great altar, is by George Vasari, and the other pictures are by Roncalli, John Cosci, and John Baptist Naldini.

In the street on the right, is seen the

ARCO DI GIANO QUADRIFRONTE,

(*Arch of Janus of Four Faces.*)

It is the only remaining arch of those which the ancients called *Jani*, because they had four arcades alike. It is supposed that this was erected by Domitian.

This celebrated monument, which has but recently been discovered, having been under ground, is composed of large pieces of Grecian marble; each of the four sides is adorned with twelve niches, which were divided by columns, and contained statues. This, like many other ancient edifices, is full of holes, occasioned by the Barbarians in the dark ages, who took out the hooks and pivots of bronze that united the stones. All the brick-work on this arch was built by the Frangipani family, during the civil wars.

It is worthy of notice, that in this place was formerly a marsh, formed of the waters of the Tiber, which extended from the foot of the capitol to mount Palatine, and the great circus; and as it was generally crossed in a boat, it was called *velabrum a vehendis ratibus*.

This marsh has given name to the neighbouring

CHIESA DI S. GIORGIO IN VELABRO,

(*Church of St. George, in Velabro.*)

It is supposed to have been built in the sixth century, on the ruins of the justiciary court, instituted by Tiberius Sempronius, for judging the causes of the merchants of the *Forum Boarium*. This ancient church was rebuilt by Pope St. Zachary. It has three naves divided by fifteen pillars; eleven of which are granite, and four fluted violet marble.

Joining this church is the

ARCO DI SETTIMIO SEVERO,

(*Arch of Septimius Severus.*)

This is a small marble arch, of a square form, with only one opening; it was erected, according to the inscription, by the bankers, jewellers, and tradesmen, of the *Forum Boarium*, in honour of Septimius Severus, Julia, his wife, and Caracalla, their son.

On the arch are some basso-relievos, indifferently sculptured, and greatly damaged, and on the sides of the inscription is a Hercules and a Bacchus, in basso-relievo.

Under the opening on one side is seen Septimius Severus, sacrificing with Julia his wife, who holds the Caduceus; opposite, is Caracalla, sacrificing; the place is also seen on which was the figure of Geta; his brother effaced it, as well as his name in the inscription. Lastly, on the side, looking towards the arch of Janus, is a prisoner, conducted

by a Roman soldier; and underneath, is a labourer guiding a plough, drawn by an ox and a cow.

The *Forum Boarium* extended to this spot. It was so called not only from the oxen sold there, but on account of a bronze figure of an ox erected here, in memory of that which served Romulus to trace the compass of his new city. In this forum was found the fine gilt bronze statue of Hercules, preserved in the Conservator's palace, at the capitol.

In the small street, almost opposite the arch of Septimius Severus, is the

CLOACA MASSIMA,

(*The great Drain or Sewer.*)

The sewers of ancient Rome were the most admirable works for public utility. Tarquin Priscus was the first, who constructed under-ground, conduits of a surprising thickness and solidity, for the reception of the waters from the *Velabrum* and the mounts; they are still in preservation, and serve for the same purposes. After traversing the city, they united at the *Forum Romanum*, where, by means of two canals, the waters and filth were discharged into the Tiber; the largest canal was called *Cloaca Maxima*, the other *Cloaca Minor*. Tarquin Superbus enlarged this great sewer; because, as the population of Rome increased, that made by Tarquin Priscus was not sufficiently extensive to contain so much water.

This large sewer is constructed with three thick blocks of stone joined without mortar or cement;

each block is five feet long, and three thick ; the width and height are twelve feet. The opening of this sewer at the Tiber, is still to be seen near the ancient Temple of Vesta. Dionysius of Halicarnassus says, that there are three things which prove the magnificence of the Romans ; their aqueducts, the great roads, and the sewers. Pliny and Strabo also mention them with astonishment.

Near this sewer, under ground, is a small arch, from which issues a rivulet of water that falls into the great drain ; it descends from the Palatine, and is supposed to be some of the water that formed the famous lake of Juturna, in the *Forum Romanum*. Near this sewer also is another spring of water, which is reckoned the best in Rome.

Advancing towards the *Forum Romanum*, on the right side, is the *Church of St. Anastasia*, erected in the year 300. Several Popes have repaired it, and Urban VIII. built the front from the designs of Louis Arrigucci. The interior has three naves divided by handsome pillars, eight of which are of fluted violet marble, two of red granite, and two of African marble.

In the valley anciently called *Martia* or *Murtia*, which is between mounts Palatine and Aventine, before the Palace of the Cesars, are some vestiges of the

CIRCO MASSIMO,

(*Great Circus.*)

The first circus was erected by Romulus near the *Forum Romanum*, to celebrate the games in honour of Neptune ; and here, the seizure of the Sabines

took place. Several others were afterwards constructed, but all of wood. Tarquin Priseus was the first who built the stone edifice of which we speak; it was called circus from its circular form; and being grander and larger than all the others, it took the name of *Circus Maximus*. The finest spectacles of ancient Rome were the games of the circus, which consisted of races with chariots, drawn by two or four horses. There were ten of these edifices in Rome; that of Caracalla is the only one remaining, and may serve to give an idea of this kind of building.

This circus, as built by Tarquin, was capable of holding 150,000 spectators, but Julius Cæsar repaired it magnificently, and made a second order of piazzas, so that according to Pliny, it then contained 260,000 persons. Having been burnt under Nero, Trajan rebuilt it, and, according to Dion, employed the celebrated Apollodorus; it was then made large enough to accommodate 380,000 spectators. It was lastly repaired and embellished by Constantine the Great.

Although the circuses were principally made for chariot-races, they were also used for wrestlings, pugilism, foot-races, and the chase of wild beasts, and other amusements proper to render the Roman youth robust and valiant. According to Aulus Gellius, it was in the great circus that Androcles was recognised by the lion, from whose foot he had extracted a thorn in Africa.

Some masses of brick are still to be seen; they served to support the seats of this circus.

The famous *Septizonium*, built by Septimius Severus, was at the angle of the Palace of the Cesars, towards St. Gregory's. It was a superb portico, and formed a majestic entrance into the palace of Augustus, on that side. It was demolished by Sixtus V., who employed it for the columns and pillars at St. Peter's.

Near Constantine's arch, on the right of Mount *Cælius*, is the

CHIESA DI S. GREGORIO,

(*Church of St. Gregory.*)

The house of Pope St. Gregory the Great, who was descended from the ancient and noble family of Anicia, stood on this spot; in 584, he converted it into a monastery, in which he himself resided before he became Pontiff, and built a church in honour of St. Andrew, which still exists.

After the death of St. Gregory, a church was erected in honour of him, to which Cardinal Scipio Borghese, in 1633, added a staircase, front, and double piazza, from the designs of John Baptist Soria. This edifice was repaired in 1734, under the direction of Francis Ferrata. It has three naves, divided by sixteen pillars; the greater part are of Egyptian granite. The paintings of the great ceiling are by Placido Costanzi, and the altar-pieces by Anthony Balestra, Francis Mancini, Pompey Battoni, and John Baptist Bonfreni.

At one of the side doors is a terrace, which presents an uncommonly fine view of the ruins of the Cesars' palace. On this terrace are three ancient

chapels built by St. Gregory, and repaired by Cardinal Baronio. The first is dedicated to St. Silvia, mother of St. Gregory; her statue on the altar, between two porphyry columns, is by Nicholas Cordieri, pupil of Bonarotti; the paintings on the ceiling are by Guido Reni.

The second chapel is dedicated to St. Andrew; this was the ancient church, built by St. Gregory, already mentioned. The altar-piece, between two columns of antique green marble, is by Roncalli, commonly called Pomarancio. St. Peter and St. Paul, on the sides, are by Guido. On the walls of this chapel, are two exquisite frescos; the one to the right on entering, representing the flagellation of St. Andrew, is by Domenichino; the opposite one of the same saint worshipping the cross, and being led to martyrdom, is by Guido. They were painted at the same time by these two distinguished masters.

In the last chapel, called St. Barbara's, is a statue of St. Gregory, modelled by Michael Angelo Bonarotti, and finished by Nicholas Cordieri. The marble table in the middle of the chapel is the same on which St. Gregory fed twelve poor pilgrims every morning.

In the great road, bordered by trees, which leads to *Porta S. Sebastiano* (St. Sebastian's Gate,) in the street to the right is the *Church of St. Balbina*, on the summit of Mount Cælius; it is supposed to have been erected in 336, by Pope St. Mark. St. Gregory the Great gave it the title of Cardinal. Although it has frequently been re-

paired, there is nothing worthy of observation except some pictures in the choir, by Anastasio Fontebuoni.

Returning to the great road on the right side are seen some remains of the

TERME DI CARACALLA,

(*Caracalla's Baths.*)

These magnificent baths, built by the Emperor Caracalla, were almost similar in the distribution of the rooms, &c., to those of Agrippa and Titus; they were smaller than Dioclesian's; but larger than the baths of Titus. The architecture and the ornaments were both beautiful. There were two stories, the first, which is under ground, was used for the baths; the second was more particularly destined for the games of the disk, ball, and other exercises.

The principal front of this edifice looked towards the east: there are still some remains of the porticos added by Heliogabulus, and Alexander Severus. The numerous rooms were superbly decorated with precious marbles, gilt bronze, and Mosaic pavements: there were more than two hundred fine marble pillars; the place was altogether capable of accommodating about 3,000 persons.

Amongst a number of rooms which are left are four large halls surrounded by high walls; the longest is supposed to be the great *Cella Soleare*, as the ancients called it; it is not more remarkable for its size than for the flat ceiling, supported by rails of bronze or copper, which is regarded by

modern artists as a masterpiece of architecture. The flat ceilings in the oratory of the *Chiesa Nuova* of St. Martinas, and the portico of the Doria Palace, are also much admired by connoisseurs, although they are by no means so extensive as that of the *Cella Soleare*; the length of which is 202 feet, and the width 144. The precious marbles that have been found in these baths prove their former magnificence: amongst others, are the celebrated Hercules, by Glycon the Athenian; the Flora, the famous group, known by the name of the Farnese Bull, and other rarities, which were transported to the *Palazzo Farnese*, and afterwards to Naples.

At a short distance, in a vineyard, is the reservoir which supplied these baths with water; and, in another vineyard, is a small temple of fine architecture.

Returning to the great road on the right side, is seen the

CHIESA DE' SS. NEREO ED ACHILLEO,
(*Church of St. Nereus and St. Achilleus.*)

Pope St. John I. erected this church about 524, but it was rebuilt in 1596, by the famous Cardinal Baronio. The canopy of the great altar is supported by four fine pillars of African marble. There are two marble pulpits called *Ambones*, which were used in the first ages of Christianity, to read the Epistle and Gospel. In the choir is the marble seat used by Pope St. Gregory the Great, when he recited to the people in this church

his Thirty-third Homily, part of which is engraved on the back of this seat.

A few paces distant on the left, is the *Church of Pope St. Sixtus*, martyr, supposed to have been built by Constantine the Great, on the ruins of the ancient Temple of Mars, called *Extramuraneum*, because it was outside of the walls before the augmentation of the city by Aurelian. It was in this temple that the Senators assembled to give audience to the Generals who demanded triumphal honours for their victories.

Continuing to advance, on the right is a vineyard of the Roman College, containing a majestic edifice of an octagon form; some antiquaries suppose it to have been a Temple of Hercules; and others, a hall belonging to Caracalla's baths.

In the great road, on the right hand, is the ancient *Church of St. Cesareus*, called in *Palatio*, probably from the neighbouring baths of Caracalla, these great edifices being all named palaces in the dark ages. Clement VIII. repaired this church, and altered it to its present state.

Of the two streets that follow, the left one conducts to the *Porta Latina*, so called because it led to the *Latium*; but this gate being now closed, it is necessary to go through St. Sebastian's or St. John's Gate, to arrive at the *Via Latina* (Latin Way), where, amongst other remains of ancient buildings, is the

TEMPIO DELLA FORTUNA MULIEBRE,

(Temple of Fortune Muliebre.)

This edifice is four miles from Rome, reckoning from the beginning of the *Via Latina* at the foot of Mount Cælius, conformable to the ancient historians, in speaking of the meeting between Coriolanus and his mother, who had the happiness to appease her son when encamped within four miles of Rome, in order to attack his country. This temple was built in honour of that action : it is raised on an oblong base, constructed of brick, and adorned with a double row of pilasters, an entablature, and windows. As the architecture is very fine, it was probably rebuilt by Faustina, wife of M. Aurelius ; some medals of that Empress bear the representation of a seated figure with the inscription *Fortunæ Muliebri*.

Returning to the town, in the street opposite St. Sebastian's Gate, is the *Sassi Vineyard*, on the door of which is inscribed *Sepulchra Scipionum*, because it contains the

SEPOLCRO DEGLI SCIPIONI,

(Tomb of the Scipios.)

This celebrated monument of the Scipios, the descendants of the illustrious Cornelia family, was only discovered in 1780 ; until then, the tomb on the outside of St. Sebastian's Gate, almost opposite the church of *Domine quo vadis*, was supposed to be that of the Scipios. This monument had two

stories; the first, which still exists, is very large and under ground; it is of a square form, hollowed in the earth. Of the second story nothing remains; it contained the statues of the Scipios and the poet Ennius, as mentioned by Cicero and Livy. The following objects, now in the Vatican Museum, were found here: a sarcophagus of peperino, or Albanian stone, finely worked, which, according to the inscription, belonged to Lucius Scipio Barbatus; a bust of the same stone, the head crowned with laurels, by some believed to be that of Ennius; and by others, Scipio, son of Gneus; an unknown bust of white marble; a number of marble inscriptions, of which copies have been made, and placed where the originals were. This monument is worthy of particular notice; not only from its antiquity, but from being the tomb of the most worthy family of the Roman Republic.

Advancing towards the Gate of St. Sebastian, we pass under the

ARCO DI DRUSO,

(*Arch of Drusus.*)

This triumphal arch was erected by the Roman senate, in honour of the Emperor Nero Claudius Drusus. It is composed of square blocks of travertine, and adorned with two pillars of African marble, of the Composite order. The pipe on the upper part of this edifice, and the arcades that were formerly on the sides of the arch, indicate the continuation of an aqueduct. It is supposed that Caracalla used this building to conduct the

Marcian water, which was the best in Rome, and was originally brought to the city by Quintius Marcius, from whom it took its name.

We then arrive at the

**PORTA S. SEBASTIANO,
(Gate of St. Sebastian.)**

This Gate was substituted for the ancient *Porta Capena*, by Aurelian, when he extended the city walls. The *Capena gate* was at the foot of *Mount Cælius*; and was so called because it conducted to a city of that name, near Albano.

On the outside of this gate began three roads, the Latin Way, the Ardeatine Way, and the celebrated Appian Way, which was paved with large blocks of stone, by the censor, Appius Claudius, in the year of Rome 442. The last, the most magnificent of all, was adorned with temples and tombs, of which some parts are remaining: it was repaired by Julius Cæsar, who drained the Pontine marshes, that the waters might not do any injury, and successively improved by Augustus, Vespasian, Domitian, Nerva, and Trajan: the last extended it as far as Benevento, and afterwards to Brindisi. A part of the Appian Way again became a prey to the waters; but Pope Pius VI. has remedied the evil, by making an outlet for them, so that the fields are now well cultivated; it has also purified the air, and rendered the journey to Naples more easy and agreeable.

Outside of this Gate (called St. Sebastian, on account of the cathedral of that name, which is

nearly two miles beyond it), on the left side, is the Field of the Horaces; not that where the combat between the *Horatii* and *Curiatii* took place, which was in the territory of Alba, very far from this place, but another field, called Sacred, by Martial, perhaps from some neighbouring temple. The little river Almone, vulgarly called *la Maranna*, runs through this field. It is formed by the waters of *Crabra Salutare*, and the fountain of Egeria. The *Crabra* water comes from Frascati, and turns seven corn mills; and the sources of the fountain of Egeria, and the *Salutare* water, are not far distant; the last, being mineral, is used for baths, called "Baths of the Holy Water." In this river, the priests of Cybele used every year to wash the statue of that goddess, and their sacred utensils.

Near this spot, in a vineyard on the left, are the remains of an ancient edifice, supposed to be the tomb of the *Horatii* family; it is probable that Horatia, sister to the conqueror Horace, may have been buried there.

Continuing along the Appian Way, almost opposite the church of *Domine quo vadis*, are the ruins of a tomb, which was supposed to be the Scipios' until 1780. It is deprived of its ornaments; the base is square, and contains a sepulchral chamber; the upper part is round, with niches inside.

Beyond this the road divides into two parts; that to the right, is the ancient Ardeatine Way; the other is a continuation of the Appian, on which

are several ruins of ancient tombs. In a vineyard opposite the first mile-stone, are three sepulchral chambers, which Fabretti, and others, suppose to have been those of the freedmen of the family of Augustus. The walls were full of small niches, containing urns and funeral vases.

At a small distance, in a vineyard, was discovered in 1726, another large sepulchral chamber, supposed to have belonged to the freedmen and slaves of Livia Augusta. The urns, vases, &c., found there, are now in the museum of the capitol.

In the same road is the

BASILICA DI S. SEBASTIANO,

(Cathedral of St. Sebastian.)

It is supposed that Constantine the Great erected this church, and that Pope St. Silvester dedicated it to St. Sebastian: after being repaired by several popes, Cardinal Scipio Borghese, in 1611, rebuilt it, from the designs of Flaminio Ponzio. It is one of the seven Roman cathedrals. The front is decorated with a fine portico, sustained by six pillars of granite. The great altar is adorned with four columns of green Laconian marble; and a fresco by Innocent Tacconi, a pupil of Caracci. In the chapel of St. Sebastian, erected from the designs of Ciro Ferri, is a statue of that saint, sculptured by Anthony Giorgetti, from a model by Bernini. On the three doors of this church, are several saints, painted by Anthony Caracci.

The descent into the *Cemetery of St. Calistus*, commonly called the *Catacombs*, is by the door on

the right of St. Sebastian's chapel. These catacombs are excavations made by the ancient Romans to dig out the earth now called *Pozzolana*, with which they built their immense edifices. The Christians, in the times of persecution, enlarged them, and retired here to perform their devotions; here also they often slept, and here they buried their dead. These catacombs are the largest existing, and extend along a space of six miles. Ecclesiastical writers say, that fourteen popes, and nearly 170,000 martyrs have been buried there; that the body of St. Sebastian was transported thither by Saint Lucina, and that the bodies of Saints Peter and Paul were long concealed there. The bones, however, have been removed at various times, and the Catacombs are now almost empty.

In a vineyard almost opposite this church, are remains of the

SCUDERIE DEL CIRCO DI CARACALLA,

(*Stables of Caracalla's Circus.*)

This edifice consists of a large oblong court, surrounded by a brick wall, which supported a piazza. In the middle of the court is a circular building. From its proximity to the circus of Caracalla, and from the door of communication, it was evidently destined for the reception of the chariots and horses used in that circus.

The circular building in the court, seems to have been built before the stables and circus of Caracalla: it is 108 feet in diameter, and deco-

rated with a fine portico. In the centre is a thick octagon-pillar which sustains a large arch: the construction is similar to that of the Tower of the Slaves, two miles beyond the *Porta Maggiore*; from which the famous Vignola took the idea of the subterranean part of the court, at the celebrated Caprarola Palace. The name of Prætorian Stables given for many centuries to this edifice, makes it probable that it served as a shelter for the horses of the Prætorian guards, when the emperors came to view the games of the circus.

Above the portico of this edifice is a modern apartment; and over the rotunda was a temple, which contained the statues of the gods that were carried into the circus before the races began. The name of *Tower de' Borgia*, which this building retained till its destruction, has given rise to the idea that the Borgia family used it as a fortress during the civil wars in the dark ages. On the outside of the great oblong court, is a small tomb, the construction of which was anterior to that of the court. All antiquaries imagined this ancient monument to have belonged to the Servilia family, until the discovery of the real tomb of that house, by the Marquis Canova. Next to this court is the

CIRCO DI CARACALLA,

(*Caracalla's Circus.*)

Almost all antiquaries attribute this circus to Caracalla, and suppose it to be the one portrayed on the medals of that emperor. It is the best pre-

served, and the only one that can give an idea of this sort of edifice. The remains consist of the surrounding walls, to which were attached the seats for the spectators; the platform called *spina*, which divides the length of the circus; and some vestiges of the bounds called by the ancients *Metae*, placed at the extremities of the *Spina*. Under the last, was the altar dedicated to the god *Concordia*, that is to say, Equestrian Neptune, who presided over the games of the circus. There is likewise the great door through which the conqueror passed in triumph to the Latin way; and on the opposite side are some remains of the *carceri*, or posts, where the chariots were placed before the course began; by the sides of the *carceri* were the seats for the emperor, magistrates, and other considerable persons.

This circus was 1641 feet long, and 432 feet wide. It was one of the smallest, for it could only contain 20,000 spectators, there being but ten rows of seats around. In the middle of the platform was the Egyptian obelisk, now in the *Piazza Navona*. Each race was performed by four chariots with two or four horses. The whole course consisted of seven turns round the *Spina*.

At a small distance from this circus, and at the top of the Appian way, is the

SEPOLCRO DI CECILIA METELLA,

(*Tomb of Cecilia Metella.*)

This is the finest sepulchral monument, and one of the best preserved of ancient Rome. It was

Avanzi del Circo di Caracalla.

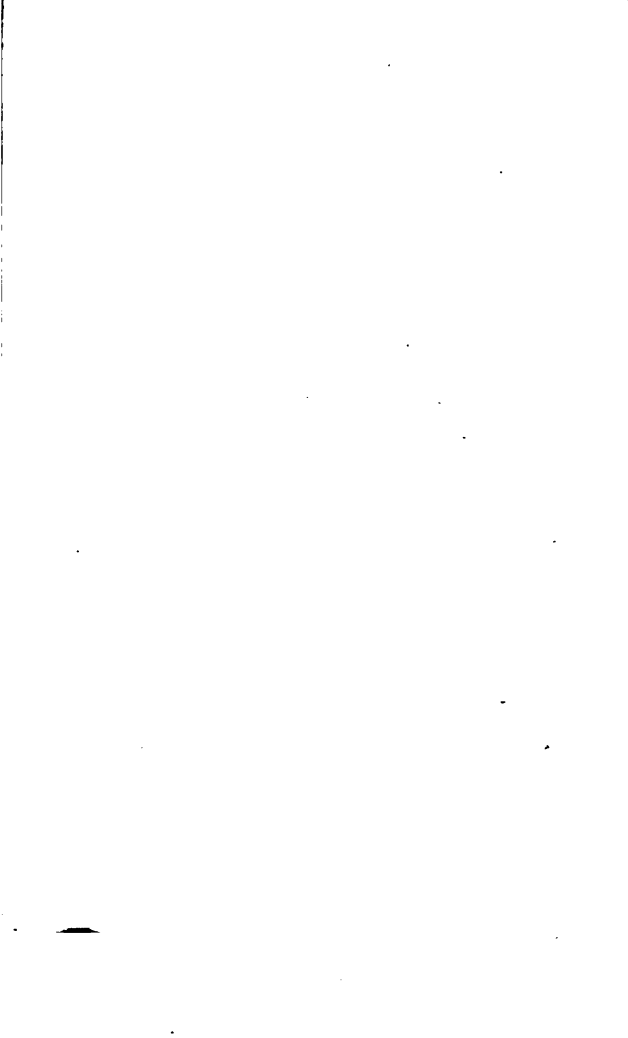
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Campo Vaccino



raised, according to the inscription on the top, by Crassus the Triumvir, in memory of his wife Cecilia Metella, the daughter of Quintus Creticus. It is of a circular form, 96 feet in diameter, and stands on a square base which is almost buried. The most remarkable particularity of this tomb, is its extraordinary thickness, and the immense size of the pieces of travertine with which it is covered. In the interior there is a small round chamber, the ceiling of which is in the form of a cone. The sarcophagus of Grecian marble, now in the court of the *Palazzo Farnese*, was found here in the time of Paul III.

Over the inscription are the remains of a marble basso-relievo, which joins the frieze of a magnificent entablature, surrounding the whole edifice. The frieze is beautiful, and ornamented with festoons and heads of oxen, from which the tomb is called by the common people, *Capo di Bove*. The travertine and marble employed in this fine monument, clearly indicate that it was erected at the end of the Republic, at which period they were introduced in Rome. The different views from this tomb are very picturesque.

The brick walls and battlements over this monument were erected by the Gaetani family, during the civil wars in the dark ages. At the same period also was built near this place a castle, together with a church and some houses, of which remains are still to be seen. Over the doors of the latter, are the arms of that family.

Half a mile distant is the tomb of the Servilia family, discovered in 1808, by Marquis Canova. This, together with those of the Scipios and Metella, makes the third out of the four mentioned by Cicero, on the Appian way; that of Catilinus is now the only one remaining undiscovered.

About two miles farther, on the left side, is a large farm, vulgarly called *Roma Vecchia* (Old Rome), belonging to the Duke Torlonia; in which are a number of walls of ancient ruined edifices. It is supposed to be the old *Pagus Lemoni*, a small borough or town, where the labourers, called *Pagani*, dwelt. Some statues, busts, heads, and various fine marbles, were lately found there in digging.

Returning towards Caracalla's circus, in a vineyard, may be seen some antique ruins, supposed to be the remains of the Temple of Virtue and Honour, erected by M. Marcellus, to fulfil a vow he made in the Gallic war. This edifice was double, and so constructed, that the visiter was obliged to pass through the temple of Virtue to arrive at that of Honour. This was meant to designate, that true honour can only be acquired by the practice of virtue.

Going a short way back, and passing through the farm, called *La Caffarella*, on a rising ground, is seen the

TEMPIO DELLE CAMENE, VOLGARMENTE
DETTO DI BACCO, IN OGGI CHIESA DI S.
URBANO,

(*Temple of the Camenes, commonly called Of Bacchus; now, The Church of St. Urban.*)

This is more probably the temple of the Camenes than of Bacchus, because, it is well known, that over the grotto of Egeria, was a temple of wood, consecrated by Numa to the Camenes.

The form of this fine temple is square; it was decorated with a portico, sustained by four fluted Corinthian pillars of white marble, which may now be seen in the front of the church. The interior of the temple is adorned with a fine stucco frieze, on which are some military trophies, and on the ceiling are basso-relievos, &c. The altar of Bacchus, preserved here, has given rise to the opinion of this being the Temple of Bacchus. Urban VIII. converted it into a church, and dedicated it to St. Urban I. on account of his being buried here.

Descending into the valley, anciently called Egeria, and now *la Caffarella*, in front of this temple, is the

GROTTA DELLA NINFA EGERIA,

(*Grotto of the Nymph Egeria.*)

This is the very ancient and celebrated spot consecrated by Numa Pompilius, second king of Rome, to the nymph Egeria and the Muses, and to which he frequently retired, attracted by the

pleasantness of the wood and the agreeable fountain; and pretended to consult the Nymph and receive her oracles, for the government of the people.

At the extremity of the grotto, which is all adorned with verdure, is a small recumbent statue, under which is the source of the water. Around the grotto are niches, in which were placed the statues of the Nine Muses; and on the ground are scattered several fragments of ancient marbles; amongst which are some heads of Corinthian pillars. The walls appear extremely ancient, but have been recently repaired.

In the same valley, along which flows the Acquataccio, anciently the Almo, and almost opposite the grotto, is the

TEMPIO DEL DIO REDICOLO,

(Temple of the God Ridicule.)

Hannibal, the Carthaginian general, having approached Rome in order to attack it, was so terrified by some vision in this place, that he quickly raised the siege. This event caused the foundation of the temple, which took the name of the god Ridicule. Festus, lib. vi., describes the situation of this temple, as being built between the Appian and the Latin Ways, four miles from the ancient *Porta Capena*.

This edifice is square, and is built of brick. Although it is of ancient origin, the style of the architecture renders it probable that it was

repaired or rebuilt at a time when the arts flourished. It is adorned with pilasters and small windows in the middle, and two octagon pillars placed on one side.

Returning to the Appian Way, and taking the street to the left of St. Sebastian's cathedral, after walking two miles, appears the

BASILICA DI S. PAOLO,

(*St. Paul's Cathedral.*)

This building was destroyed by fire in 1823, but as an account of its original state may be interesting to the reader, it is here retained.

All the columns were destroyed by the fire except one. The great door at the west end was burnt, as well as the roof of both transepts, but the baldaquin and high altar have not suffered. The Mosaics at the end of the nave are not injured, nor is the west façade at all hurt.

Constantine the Great built this church at the request of Pope St. Silvester, in a farm belonging to Lucina, a Roman matron, and on a cemetery in which the body of St. Paul had once been buried. Theodosius began to enlarge it in 386; Honorius, his successor, finished, and several Popes have since repaired and embellished it. This majestic cathedral is one of the four possessing a holy door. The front is adorned with Mosaic, executed in the 14th century, by Peter Cavallini; and a fine portico, built by Benedict XIII. about 1726, from the designs of Anthony Canevari; it is sustained by twelve columns, four of which are gra-

nite. The great door in the middle is of bronze, and was made at Constantinople in 1070, at the expense of Pantaleone Castelli, the Roman consul. The interior of this grand temple is 258 feet long, without reckoning the choir, and 148 wide. Its principal decoration consists in 120 pillars, 80 of which divide the church into five naves: in the middle one are forty, that is to say, twenty on each side; twenty-four of these are made out of one piece of the precious violet marble supposed to have been found in Adrian's tomb: they are Corinthian, and partly fluted, 39 feet high, and 11 feet 8 inches in circumference. The other sixteen pillars are of Parian marble; and the forty in the two small naves are of Grecian marble: the two immense pillars which sustain the great arch are of Sabine marble, 45 feet high, and 16 in circumference. Of the eight in the crossway, seven are of Egyptian granite, and one of *cipollino*. Those that decorate the altars are all of porphyry, and thirty in number. The pavement of the church is formed of marble fragments with ancient inscriptions. Over the great arch of the principal nave is a Mosaic, executed under St. Leo the Great, in 440; it represents our Saviour with the twenty-four elders of the Apocalypse, and the apostles Peter and Paul. The walls of this nave are all adorned with ancient pictures, but they are much injured by the damp, and there is a series of portraits of Popes, which St. Leo the Great ordered to be painted from St. Peter's time to his own. It was continued by Pope St. Symmachus. Benedict XIV.

repaired these paintings, and added the Popes that were wanting; this series has since been continued down to the late Pope, Pius VII., amounting altogether to 253. In the middle of the transept is the great altar, under which is deposited the body of St. Paul. This altar is adorned with four columns of beautiful porphyry which sustain a canopy, terminated by a Gothic ornament, in form of a pyramid.

Annexed to this cathedral is a fine cloister, surrounded with double arches, sustained by small columns, a great part of which are incrustured with Mosaic, as is also the entablature. Under the portico are some antique marbles, and various inscriptions are enched on the walls.

Advancing about a mile farther, is seen the

CHIESA DI S. PAOLO ALLE TRE FONTANE,

(*Church of St. Paul of the Three Fountains.*)

Three churches were built by the ancient Christians in this place, called *ad Aquas Salvas*. That of the apostle Paul, which is placed on the spot where he was beheaded, was rebuilt in 1590, by Cardinal Peter Aldobrandini; the architect was James della Porta, who decorated it with a fine front. In the interior are two altars, and the three springs of water said to have miraculously originated in the places touched by St. Paul's head after it was cut off.

Before this church is that dedicated to *Saints Vincent and Anastasius*, built in 624, by Pope Honorius I., and repaired by S. Leo III. It is

of Gothic architecture, with three naves divided by pilasters, on which are the Twelve Apostles, painted in fresco, from the designs of Raphael.

The other church, called *St. Mary Scala Caeli*, was erected on the cemetery of St. Zeno, in which more than 12,000 Christians, together with that saint, were buried; they were all martyred by Dioclesian, after having worked at the construction of his baths. Cardinal Alexander Farnese, in 1582, and afterwards Cardinal Peter Aldobrandini repaired it, from the designs of Vignola and John Baptist della Porta. It is of an octagon form, terminated by a cupola. In the choir is a Mosaic, by Francis Zucca, a Florentine; which is considered the best modern work of the kind.

Returning towards St. Paul's cathedral, and taking the great road that leads directly to the city, after walking a mile, appears the

PORTA S. PAOLO,

(*St. Paul's Gate.*)

This gate was substituted by Aurelian for the ancient *Porta Trigemina*, when he extended the city walls. It was at that time called *Ostiensis*, from being placed in the *Via Ostia*; its present name is derived from the cathedral near it. Belisarius rebuilt it as it now stands, being 19 feet higher than formerly. Near this gate is another, closed up, as are several of the ancient gates in Rome. These double gates enabled the Romans to meet their enemies with double forces, or served to accom-

modate the people, who could go out at one and enter by the other.

On the left side, at the entrance into the city, close to the wall, is seen the

PIRAMIDE DI CAJO CESTIO,

(*Pyramid of Caius Cestius.*)

This magnificent sepulchral monument is of a quadrangular form, in imitation of the Egyptian: it was built in 330 days, to receive the ashes of Caius Cestius, according to his will; as is seen by the inscription on the tomb. This great structure is incrustated with large flags of marble a foot in thickness; the pyramid is 122 feet high, and each side is 96 feet wide at the bottom; it is placed on a base of travertine about 3 feet high; the sepulchral chamber is $19\frac{1}{2}$ feet long, 13 wide and 14 high; the ceiling and walls of this room are decorated with stuccos, amongst which are painted some elegant figures of winged females, vases and other ornaments, though greatly damaged by time. These paintings allude to the sacred dignity of Caius Cestius, who was one of those, whose business it was to prepare the solemn banquets of the gods. These feasts, called *Lectisternia*, were held in the temples after signal victories, or when some great calamity threatened the Roman republic.

Alexander VII. repaired this pyramid, which had suffered greatly. In digging on this occasion, two small marble pillars, with their heads very finely worked and fluted were discovered; they were placed on the west side of the pyramid. Two

bases were also discovered, on one of which was the bronze foot, now in the Museum of the Capitol; it belonged to the statue of Caius Cestius according to the inscription on the other base: the inscription further informs us that this Caius Cestius lived in the time of Augustus, before the one who built the bridge of that name.

In the plain before this pyramid is the Protestant Cemetery, where English and other protestants are buried. Amongst the tombs may be seen that of Sir James Macdonald, executed by Piranesi in 1766; and that of Jacob More, a landscape painter who died in 1793.

A little farther to the left is

MONTE TESTACCIO.

(Mount Testaccio.)

This mount is so called, because it is formed of fragments of vases. It is well known that these vases were much used by the Romans to preserve water, wine, oil, the ashes of the dead, and various other things; it is not therefore unreasonable to suppose that in the course of centuries, a mount has been formed which is 175 feet high, and 541 in circumference. Several grottos or caves have been made here, which are delightfully cool in the summer, and at the foot of the hill are drinking-houses for the accommodation of the populace, who resort here in fine weather for amusement. From the summit of this mount there is a very fine view of the environs, Poussin has made use of this

picturesque situation, which has some resemblance to Egypt.

In taking the great road opposite the *Porta S. Paolo*, may be seen, on the right side, a street which leads to the

CHIESA DI S. SABBA,

(*Church of St. Sabas.*)

It is of very ancient origin, having been given to the Greek monks, when they fled from their country on account of the persecutions about the sacred images. In the portico is an antique sarcophagus with a basso-relievo, representing a wedding. The church has three naves divided by twenty-four pillars, some of which are granite, and others Grecian marble.

Returning to the great road, at some distance, is the

CHIESA DI S. PRISCA,

(*Church of St. Prisca.*)

This very ancient church was built on the site of the house of St. Prisca, where it is said that St. Peter baptized her and several other pagans, after having converted them to the Christian faith. Pope St. Eutychan consecrated it in 280. Adrian I., and Calistus III., repaired it, and Cardinal Benedict Giustiniani erected the front from the designs of Carlo Lombardi, who gave it the present form. The church contains twenty-four antique pillars, and some frescos by Anastasius Fontebuono. The great altar-piece is by Passigiani.

It is supposed that the baths of Decius were near this church. Some ruins are still to be seen, and several very fine marbles were found there.

Returning to the *Porta S. Paolo*, and taking the street planted with trees, is seen an ancient brick arch much ruined, it is called St. Lazarus, on account of the small church of that saint, near it. Some antiquaries are of opinion that it is the ancient *Porta Trigemina*; and others suppose it to be a triumphal arch, raised in honour of Horatius Cocles, for having quite alone defended the bridge *Sublicius* against the Etruscans.

Before mount Aventine, in the place now called *la Marmorata*, were the

ANTICHI NAVALI,

(*Ancient Navalia.*)

This was the name of the Port of ancient Rome, where the various merchandises that came by sea to the Tiber, were disembarked; the precious Grecian, Egyptian, and African marbles were also brought there, from which circumstance it has retained the name of *Marmorata* to the present day. In the excavations made in this place, a great quantity of marble was found, on which was the date of the expedition, with the name of the person who sent it, and that of the consul, in order to know the period of its arrival. It may be conjectured that the work-rooms of several sculptors and stone-cutters were near this place, from the number of appropriate tools found, besides statues, blocks of marble, &c.

THE *Emporium* was formerly between the old *Porta Trigemina*; and St. Paul's; this was the name given to the place which contained the great porticos erected by M. *Emilius Lepidus*, the custom-house and vast granaries, where the corn that came from Sardinia, Sicily, and Africa, was kept.

The situation of modern Rome being changed, the port has been transported to the opposite shore, which is called *Porto di Ripa Grande* (Harbour of the Great Coast.)

Here are seen some vestiges of the

PONTE SUBLICIO,
(*Sublicius Bridge.*)

This was the first bridge constructed on the Tiber; it was made by *Ancus Martius*; and being all of wood, was called *Sublicius*, on account of the beams that composed it. It is supposed that the Emperor *Antoninus Pius* was the first who rebuilt it of marble, but in 780 it was washed away by an inundation of the Tiber, and has never since been repaired.

On advancing may be seen a magazine where salt is purified and sold, and opposite to this, are some remains of the ancient salt magazines, which were called *Salines*.

At a short distance is the road leading to

MONTE AVENTINO,
(*Mount Aventine.*)

This mount was joined to Rome by *Ancus Martius*, the fourth king of the Romans. There are various opinions respecting the origin of its name;

Adventinus, king of Alba, having been buried there, seems the most probable one.

Besides the famous temple of Diana, the temples of Juno *Regina* and the goddess Bona, as well as the *Armilustrum*, stood on mount Aventine; three churches have been built on these ancient edifices.

The *Church of St. Sabina* stands on the ruins of Juno's temple, which was built by Camillus. It was constructed in 425, and repaired by Sixtus V. The twenty-four antique fluted pillars that divide the three naves are of Parian marble, and have fine Corinthian capitals.

The *Church of St. Mary of the Priory of Malta* is supposed to occupy the site of the temple of the goddess Bona. It contains nothing remarkable, except the tomb of a bishop of the Spinelli family; which is formed of an ancient sarcophagus, with a basso-relievo representing Minerva and the nine Muses. Adjoining this church is a garden with a fine cassino, which presents a charming view of Rome.

The best antiquaries think that the *Armilustrum* stood on the spot where the *Church of St. Alexis* is situated. It was destined for military exercises, and, according to Plutarch, king Tatius was buried there.

The cavern of Cacus, and temple of Hercules, were probably on the declivity of this mount, on the side towards *Monte Testaccio*. Cacus was a famous robber, who, having stolen the oxen of Hercules, and hid them in his cavern, was killed

by him on the very spot; this action so greatly pleased the Romans, that they erected a temple to Hercules, conqueror, on the same cavern. The fine statue of the infant Hercules, now in the museum of the Capitol, was found there.

Descending from Mount Aventine, and following the street to the right, appears the

CHIESA DI S. MARIA IN COSMEDIN,

(*Church of St. Mary, in Cosmedin.*)

This church is supposed to have been built on the remains of the Temple of Patrician Purity, into which none but the Roman patricians could enter. Of this temple, only eight pillars are remaining; five near the front of the church, one in the sacristy and two on the left side of the entrance; they are of Grecian marble, of the Corinthian order, and seven feet in circumference; from the beauty of the workmanship, it is conjectured they were executed in the time when the arts flourished.

Pope St. Adrian I. repaired this church in 772, and ornamented it very magnificently, from which it took the name *in Cosmedin*, a Greek word signifying ornament. It is now vulgarly called *Bocca della Verità* (mouth of Truth) on account of a large round piece of marble, shaped somewhat like a head, with eyes, and open-mouthed, placed under the portico: the common tradition is this, that the hand was placed there in swearing, and that whoever swore falsely, was unable to withdraw it. Some have supposed this marble to be the image of Jupiter Ammon, on which the hand was laid in

taking an oath ; but it seems more probable that it was the mouth of some aqueduct or fountain :

The interior of the church is in the Gothic style, it has three naves, divided by twelve antique marble pillars ; the pavement is composed of different hard stones. There are two ancient pulpits, and an old pontifical marble seat in the choir ; as well as an image of the Virgin, which was brought from Greece. The great altar is isolated, and decorated with a canopy sustained by four pillars of Egyptian granite, and an antique urn, likewise of red granite. This church was called *Schola Græca* in the time of Adrian I. and St. Augustine is said to have given instructions in rhetoric here.

On the square before this church is a fine fountain, and the

TEMPIO DI VESTA IN OGGI CHIESA DI SANTA MARIA DEL SOLE,

(Temple of Vesta, now Church of St. Mary of the Sun.)

This is supposed to be the temple of Vesta, built by Numa Pompilius, on the shore of the Tiber, and which, having suffered in the conflagration under Nero, was repaired by Vespasian or Domitian his son.

This edifice was very magnificent ; the external wall of the circular cell is entirely of Grecian marble, so finely joined together, that it appears all of one piece. The nineteen fluted Corinthian pillars of Parian marble on the outside, are raised on

some steps, and form a circular portico, 168 feet in circumference ; one pillar, the entablature, and some other ornaments are wanting. The diameter of the cell is 28 feet, that of the pillars is 3, and their height with the base and head is 32. As soon as this elegant temple was converted into a church, it was dedicated to the Virgin, under the name of St. Mary of the Sun. It is sometimes also called the Chapel of St. Stephen.

The Cloaca Maxima, the great drain, or sewer, which we mentioned, near the arch of Janus, here discharges itself into the Tiber.

Almost opposite this edifice is the

TEMPIO DELLA FORTUNA VIRILE IN OGGI
CHIESA DI S. MARIA EGIZIACA.

(Temple of Fortuna Virile, now Church of St. Mary of Egypt.)

This fine and very ancient temple was built by Servius Tullius VI., king of Rome, out of gratitude to Fortune, for raising him to royalty, after having been born a slave. It was rebuilt in an oblong form, during the time when the arts flourished. It is of travertine, and is surrounded with eighteen pillars of the same stone ; six of which formed a portico in front : the other columns are on the sides. They are of the Ionic order, 26 feet high, and covered with stucco, and half enchased in the wall, which is also of travertine ; the columns sustain an entablature, adorned with children, heads of oxen, and candelabras ; these ornaments are all of stucco, but are greatly damaged by time. The

building stands on a high base which has only lately been discovered.

Under Pope John VIII., about the year 872, this ancient temple was converted into a church, and dedicated to the Virgin. The great altarpiece, representing St. Mary of Egypt is one of the finest works of Frederic Zuccari; and here also may be seen a model of the Holy Sepulchre at Jerusalem. This church is occupied by the Armenians.

Opposite this church is an old edifice, adorned with various fine fragments of antiquity; it is commonly (but without any reason) called Pilate's House. According to the inscription on the street-door, it belonged to Nicholas, son of Crescenziò and Theodora, in the 14th century; and not as is by some imagined; to Nicholas di Lorenzo, commonly called Cola di Rienzo, tribune of the Roman people.

Almost opposite this house, on the Tiber, are seen some remains of the

PONTE PALATINO DETTA IN OGGI PONTE ROTTO,

(Palatine Bridge, now called Broken Bridge.)

This was the first bridge in Rome built of stone. It was begun by M. Fulvius, censor, and finished by Scipio Africanus and L. Mummius, censors. It was called Palatine, from Mount Palatine in the neighbourhood; also *Senatorial*, because the senators passed over it to consult the books of the Sibyls when they were kept on Mount Janiculus.

It was repaired by Julius III., having been injured by an inundation: and was again restored on a similar occasion by Gregory XIII.: but since the great overflow in 1598, which carried away half of it, it has never been repaired.

On the shore of the Tiber, near this spot, is the mouth of the great drain; and here also may be seen the remains of a wall formed of great blocks of *peperino*; this wall was erected by Tarquin Superbus, to fortify the coast, and he rendered it so beautiful that the quay was called *Pulchrum Litus*.

SIXTH DAY.

On the other side of the Tiber, called *Trastevere*, are to be seen various objects interesting to strangers. This place was fortified and added to the city, by Ancus Martius, fourth king of Rome, in order to prevent the enemy's incursions in that part. It was first inhabited by people from *Latium* and other countries, conquered by that king. The soldiers of Augustus's naval armament at Ravenna were quartered there; for this reason *Trastevere* took the name of *The City of the Ravennae*. One of the bridges, leading to *Trastevere*, is the

PONTE FABRIZIO IN OGGI DETTO QUATTRO
CAPI,

(*Fabricius's Bridge, now called Quattro Capi.*)

According to the ancient inscriptions on the arches of this bridge, it was constructed in the year of Rome 733, by the Edile Fabricius. It took the modern name of *Quattro Capi*, on account of the four *hermes* of *Janus Quadrifrons*, formerly on this bridge, one of which is now opposite the church of St. John Colabita, and the others are near the beginning of the bridge. We then arrive at the

ISOLA TIBERINA,

(*Isle of Tiber.*)

After the expulsion of Tarquin Superbus, the Roman senate delivered all his possessions to the people, who, in order to vent their rage against the tyrant, threw into the Tiber the sheaves of corn that had been reaped in one of his fields near that river, which was afterwards called the *Field of Mars*. These sheaves were so numerous that the stream could not carry them away; they united with the sand of the river, and gradually formed a little island, which was fortified by a stone rampart; and since that time has been inhabited.

In the year of Rome 461, the plague having made great ravages in the city, the senate, after consulting the books of the Sibyls, sent deputies to Epidaurus, a town of Peloponnesus, where the famous Temple of Esculapius was situated. The deputies obtained a serpent, the symbol of that

god, and brought it to Rome, but the plague disappeared as soon as they landed in this island. A temple was therefore erected there in honour of Esculapius, and an hospital. The island was again fortified with large square stones; and formed like a ship, in memory of the one which brought the serpent to Rome. A serpent was also sculptured on the stone, and may still be seen by the side of St. Bartholomew's church when the tide is low. The Temple of Esculapius was situated on the stern of this ship; and on its ruins has been built the

CHIESA DI S. BARTOLOMEO,

(Church of St. Bartholomew.)

The origin of this edifice is extremely ancient, the body of St. Bartholomew having been deposited there about the year 983. It was rebuilt under Pope Gelasius II. in 1118, and afterwards repaired by Cardinal Santorio, under the direction of Martin Lungbi, who reconstructed the front, with four granite pillars. The three naves of the interior are divided by twenty-four granite pillars, supposed to have belonged to the ancient Temple of Esculapius. The great altar is decorated with four porphyry columns, and a porphyry urn ornamented with lions' heads, in which is preserved the body of the holy apostle. The pictures of the first chapel are by Nicholas Ricciolini; and the paintings in the next are by Anthony Caracci, as well as those in the other chapels, which have been very badly re-touched.

On a wall in a small garden of the annexed

couvent, may be seen enshased the base and inscription of the statue of Esculapius, which was found in this place, and has been sent to Naples. Near this inscription is another belonging to a statue of Simon Saneus, which has occasioned a great mistake, some persons imagining it to have appertained to the statue of Simon the magician; without considering that in the ancient Sabine language this name signified Hercules.

The Temples of Faunus and Jupiter Lycaonius were also situated in this island; some ruins of them, consisting of large blocks of stone, are visible near the church, and the hospital of Benfratelli.

Beyond this isle is the *Trastevere*, on the other side of the

PONTE CESTIO IN OGGI BETTO DI S. BARTOLOMEO.

(*Cestius Bridge, now called St. Bartholomew's.*)

This bridge was constructed by the consul Cestius, during the republic. Two similar inscriptions on the parapets of the bridge prove that it was repaired about the year 375, A. D., by the Emperors Valentinian, Valens, and Gratian. It is now called St. Bartholomew's bridge on account of the neighbouring church. It consists of three arches, the central being about 77 English feet in breadth.

Taking the road opposite this bridge, and turning down the second lane to the left, may be seen the *Ponte Rotto*, mentioned in page 262. From this bridge there is a very fine and picturesque

view; on the right side is Mount Aventine; on the other, the Isle of Tiber; and opposite, the Temple of Vesta, Servius Tullius' walls, the mouth of the great sewer, and that of the Cloaca Maxima.

At a short distance from the bridge, is the

CHIESA DI S. CECILIA,
(*Church of St. Cecilia.*)

This edifice was erected on the spot where the house of St. Cecilia stood. Pope St. Urban I. consecrated it in 230; St. Pascal I. rebuilt it in 821; and it was afterwards repaired and altered to its present form. Clement VIII. gave it to the Benedictine nuns, who have built a large convent near it.

In the court before the church is an antique marble vase, remarkable for its size and fine form. The porch is sustained by four pillars, two of which are of red granite. The interior of the church has three naves, divided by twenty-four pillars, and ornamented with gilt stuccos and paintings. The great altar is decorated with a marble canopy, sustained by four fine antique columns of black and white marble, and between these columns is a small round picture, supposed to be of Caracci's school. Near the altar is a tomb in which is preserved the body of St. Cecilia; it is decorated with alabaster, lapis-lazuli, jasper, agate, and gilt bronze. Near it is a fine statue of St. Cecilia, sculptured by Stephen Maderno. The pavement around the altar is of alabaster,

Matthias di Rossi was the architect. In the chapel of the cross is a fine picture of the Virgin, the infant Jesus, and St. Ann, by Baciccio; and a statue of Louisa Albertoni, by Bernini.

In the adjoining Franciscan monastery, is the chapel, or room of St. Francis d' Assisi, containing a number of relics.

In the great road opposite, on the right side, is the *Church of S. S. Quaranta* (Forty Saints), and farther on, the

CHIESA DI S. MARIA IN TRASTEVERE,

(*Church of St. Mary in Trastevere.*)

It is supposed, that on this spot stood the ancient *Taberna Meritoria*, a sort of hospital for invalid soldiers, who had served their country well. This edifice having been abandoned, was granted to the Christians by Alexander Severus; and in 224, Pope St. Calixtus erected a small church there, which was the first dedicated to the Virgin. After various repairs, it was rebuilt by Innocent II., and altered to its present form from the designs of Bernardino Rossellino. Clement XI. added the portico, which is sustained by four granite pillars.

The interior of this magnificent church has three naves, divided by twenty-two thick granite pillars, besides six which sustain a large architrave. The pavement is of porphyry, antique green, and other fine marbles; and in the middle of the ceiling, which is finely sculptured and gilt, is an Assumption of the Virgin, a capital performance of Domenichino. The chapel at the end of

the small nave to the right, was constructed from the designs of that master, who has painted on one part of the ceiling; an uncommonly fine Child strewing flowers.

The great altar is isolated, and has four porphyry pillars, which support the canopy. The choir is adorned with Mosaics: those at the top representing our Saviour, the Virgin, and different Saints, were executed in 1143; the lower Mosaics, of the Virgin and Twelve Apostles, are of a later date, by Peter Cavallini.

On the last pilaster, to the left of the great altar, are two antique Mosaics, one representing different birds, and the other a sea-port. Amongst the tombs are those of Lanfranco and Ciro Ferri, excellent painters; and of John Bottari, well known in the republic of letters.

In the street almost opposite this church, beyond St. Gallican's hospital, is the

CHIESA DI S. GRISOGONO,

(Church of St. Grisogono.)

The original edifice is supposed to have been erected under Constantine the Great; but after various repairs, it was rebuilt by Cardinal Scipio Borghese, in 1623. The architect was John Baptist Soria, who constructed a fine portico sustained by four Doric pillars of red granite.

In the interior of this fine church are three naves divided by twenty-two granite pillars, taken from ancient buildings. The great ceiling of the choir is sustained by two exquisite porphyry

Corinthian columns, and the grand altar is decorated with a canopy, supported by four pillars of alabaster. On the middle of the great ceiling is an exquisite painting by Guercino, of St. Grisogono transported into Heaven; and over the great Altar is a Virgin and Child; by Arpino.

Turning back, and repassing the church of St. Mary in Trastevere, on the left side is seen the Church of St. Mary della Scala, so called on account of an image of the Virgin which was formerly placed on the staircase of a neighbouring house. The front was built by Octavio Mascherino, and the interior by Francis da Volterra. On the great altar is a rich tabernacle, formed of precious stones, and decorated with sixteen small pillars of oriental jasper. St. Theresa's chapel is adorned with four columns of antique green marble, and two basso-relievos, one representing the Saint, by Philip Valle, the other by M. Stoda. The pictures of the choir are by Arpino.

The street to the left, leads to

MONTE GIANICOLO,

(*Mount Janicule.*)

This mount is so named from Janus, king of the Aborigines, who is said to have built his city opposite the Capitol, then inhabited by King Saturn. Ancus Martius joined to Rome a part of this mount, which extends as far as the Vatican.

Under this mount, according to Livy, was the sepulchre of Numa Pompilius; two stone sarcophagi having been found there, with Greek in-

scriptions, one of which indicated that it enclosed the body of Numa, who died 535 years before this discovery, but it contained neither bones nor ashes; the other described the books which it held, composed by that king, about religion, and seven Latin and as many Greek books were actually found, written on the papyrus of Egypt.

This mount, on account of its yellow sand, was also called *Mons aureus* (gold mount) which has since been corrupted into *Montorio*.

On the mount is the

CHIESA DI S. PIETRO, DETTA IN MONTORIO,
(*Church of St. Peter, called in Montorio.*)

This church, supposed to be one of those founded by Constantine the Great, after frequent repairs, was rebuilt towards the end of the fifteenth century, by Ferdinand IV. of Spain, who employed Baccio Pintelli as the architect.

The pictures of the first chapel to the right, were painted by Sebastian del Piombo, from the designs of M. Angelo Bonarotti. The Conversion of St. Paul, on the altar of the chapel, beyond the side door, is by George Vasari, and the statues are by Bartholomew Ammanato. The paintings of St. John the Baptist's chapel, on the other side of the great altar, are by Francis Salviati; and the fine statues of St. Peter and St. Paul, by Daniel da Volterra. The fine paintings of the following chapel are supposed to be by the celebrated Vanderstern, a Fleming, but they are much injured. The picture in the last chapel, repre-

senting the prints (of nails) of St. Francis, is by John Vecchi.

The wonderful picture of the Transfiguration, by the immortal Raphael, which formerly adorned the great altar of this church, has been removed to the Vatican. It represents our Saviour on mount Tabor, resplendent with glory, together with Moses and Elias; and St. Peter, St. James, and St. John, prostrate on the ground. Cardinal Julius di Medicis ordered this painting to be done; it was the last and finest work of the great Raphael.

In the middle of the cloister of the contiguous convent, is a very pretty little temple of a circular form, with a cupola sustained by sixteen Doric pillars of black granite. It was erected by the celebrated Bramante, by order of Ferdinand IV., on the very spot where, according to tradition, St. Peter received the palm of martyrdom. The esplanade in front of the church, commands a fine view of Rome.

Near this church is the

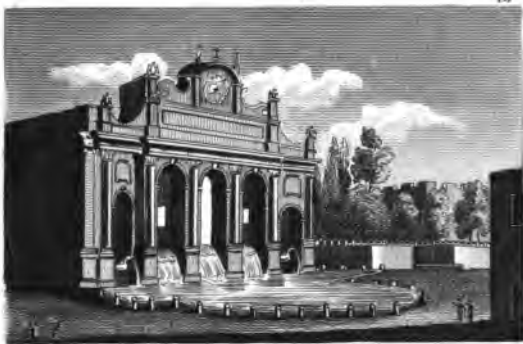
FONTANA PAOLINA, VOLGARMENTE DETTA
DI S. PIETRO IN MONTORIO,

(*Pauline Fountain, commonly called St. Peter's in Montorio.*)

This fountain contains more water, and is larger than any in Rome. It was constructed by John Fontana and Stephen Maderno, with the materials of Nerva's Forum, under Paul V., in 1612. It is adorned with six Ionic columns of red granite,

Fontana dell' Acqua Paola.

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Prospetto del Campidoglio.



on which is an attic, with an inscription in the middle, and the Pontiff's arms above. Between these columns are two small and three very large niches, from which three currents of water flow. In the other two are dragons, which also spout water into a very large marble basin. This great quantity of water was conducted to Rome by Trajan, for the benefit of Trastevere service, and was called Sabatina, because it proceeds from Lake Sabatino, now Bracciano. It took the name of Pauline water, from Paul V., who, after repairing the ancient conduits, brought it to Rome from Bracciano and Anguillara, a distance of thirty-five miles. These waters pass into different canals, and serve to turn corn, paper, and other mills.

Behind this fountain is the *Botanic Garden*, formed by Alexander VII., for the study of simples. A professor of Botany in the College *della Sapienza* visits it twice a week during the months of May and June, to make observations and particular demonstrations.

At the summit of the mount is the

PORTA S. PANCRAZIO,
(*Gate of St. Pancras.*)

It was anciently called *Janiculense*, from the mount on which it is situated; it was afterwards named Aurelian, from the consul Aurelius, who rebuilt it and made the road called *Via Aurelia*. Its present name is derived from the church to which it leads. Urban VIII. re-constructed this gate from the designs of Anthony di Rossi.

On quitting the Gate on the right side is seen the cassino of the *Villa Giraud*, the architecture of which is very singular, being in the form of a ship. It was erected from the designs of Basil Bricci, and his sister Plautilla.

At a small distance is a charming cassino, belonging to the *Villa Corsini*, constructed by order of Clement XII., while Cardinal, from the designs of Nicholas Salvi.

Continuing the road to the left, supposed to be the ancient *Via Vitellia*, is seen the

CHIESA DI S. PANCRAZIO,

(*Church of St. Pancras.*)

It was founded by Pope St. Felix I. about the year 272, on the cemetery of St. Calepodius; and after being repaired by several Popes, Cardinal Louis Torres rebuilt it in 1609. It has three naves, divided by pilasters.

Returning towards the villa Corsini, and taking the left road formerly called *Via Aurelia*, we see the *Villa Torlonia*, and after passing under the arch of the aqueduct of the Pauline water, perceive on the left side the

VILLA DORIA PAMFILI.

This delightful villa, now belonging to the noble family of Doria, was constructed under Innocent X., by Prince Pamfili; Algardi was the architect. It is decorated with long walks, groves, gardens, charming fountains, a beautiful lake with waterfalls, and a sort of amphitheatre, adorned with

small fountains, statues and antique basso-relievos; in the amphitheatre is a circular room, containing a marble faun, which plays different airs on his flute. This is effected by a machine bearing some resemblance to an organ, which is put in motion by water. This villa is five miles in circumference, and is supposed to stand on the site of the emperor Galba's gardens.

The cassino, erected from the designs of Algardi, is very magnificent; it is adorned with statues, busts, and antique basso-relievos; amongst which may be distinguished the statues of Marsyas, Euterpe, an Hermaphrodite, a young Hercules, and the bust of the famous Donna Olympia, by Algardi; also a fine painting of Venus, by Titian.

Returning to the city, at the foot of mount Janicule, on the left side is the Septimian gate, erected by Septimius Severus, and rebuilt by Alexander VI.

This gate leads to the fine long street called *la Lungara*, on the left side of which stands the

PALAZZO CORSINI,

(*Corsini Palace.*)

This magnificent palace, in which Christina, queen of Sweden, lived, and where she died in 1689, came into the possession of the illustrious family of Corsini, under Clement XII.; it has been so much enlarged from the designs of Fuga, that it is become one of the principal in Rome. A magnificent double staircase leads to the two floors;

the first is decorated with a rich collection of pictures; of which we shall mention the best.

In the first antechamber is a portrait by Bronzino, and a St. Catherine of Geneva, by Benefiale; under this, are two landscapes, by Nicholas Poussin, and two by Michael Angelo delle Bambocciate; an antique Mosaic, representing a ploughman; a copy in Mosaic of a picture by Guido, and an antique sarcophagus, with basso-relievos, representing Nereids and Tritons.

The second room contains a large picture, by Salvator Rosa, of Tityus, with the Vulture; St. Peter denying his Master, by M. Valentino; a St. Jerome, by John Bellino; two small landscapes, of Poussin's school, and a holy family, by Simon da Pesaro. There is also a very fine bust of Seneca, and another of an unknown man.

In the gallery may be seen an uncommonly fine *Ecce Homo*, by Guercino; a portrait of Rubens, by Campigli; St. Peter healing St. Agatha, by Lanfranco; a nativity of the Virgin, by Annibal Caracci; a holy family, by Baroccio; a St. Jerome, by Guercino; a Virgin and Child, by Caravaggio; a Lucretia, by Guercino; two landscapes, by Salvator Rosa; a nativity, by Vandyke; a holy family, by Frate; the Woman of Samaria, by Guercino; a holy family, by Garofolo; St. Bartholomew, by Calabrese; a hunter, by Wouvermans; the Marriage of the Virgin, by Paul Veronese; a grotesque painting, by Teniers; a Madonna and Child, by Andrew del Sarto; Apollo, Mercury, and other deities, by Albane; a portrait

of Julius II., by Raphael; a sketch taken from a subject in Ariosto, by Lanfranco; and a portrait of Philip II., by Titian.

On the other side of the windows in this gallery may be seen a very striking manger, by Lanfranco; the Marriage of St. Catherine, by Paul Veronese; a nativity, by Guercino, much in the manner of Schidone; Venus and Cupid, by Albano; a visitation, by Giorgione; Jesus carrying the cross, by Garofolo; a kitchen, by Teniers; an old man reading, by Guido; St. Andrew, by Annibal Caracci; another old man, by Guido; a fine small picture, by Castiglione; a battle, by Borgognone; two grotesques, by Cerquozzi; a St. Francis, by Guido; a half figure of a woman, by the same; a woman decorating herself, by Seraceni; and a St. Martin, by Borgognone. In this gallery also is an ancient curule chair, ornamented with basso-relievo; as well as a statue representing Sleep.

The next room, by the side of the door, contains a small painting of a hare, an exquisite performance of Albert Duro; Jesus carried to the Sepulchre, by Louis Caracci; St. Francis, by Benefiale; some gamesters, by Cigoli; the Life of a Soldier, in twelve small pictures, by Callot; eight drawings in crayons, by Luti; a Madonna and Child, by Sassoferrato; a Virgin, by Andrew del Sarto; a portrait of a woman, by Julio Romano; a Village Festival, by Breugel; two small pictures, by Vandervert; two Gothic views, by Peter Nef; an Annunciation, by Bonarotti; a Venus, Cupid,

and Graces, by Albano; a study of a head, by Rubens; some drawings in crayons, by Rosalba; a Madonna and Child with St. Joseph, by Pierin del Vaga; a portrait of Paul III. whilst Cardinal, by Titian; St. Jerome, by the same; a *Noli me tangere*, by Baroccio; St. Andrew on the cross, by Andrew Sacchi; the Crucifixion of St. Peter, and a St. John Baptist, by Guido; an Annunciation, and two small pictures, by Guercino; the celebrated Herodiad, by Guido; Jesus before Pilate, by Vandyke; and a chase of wild beasts, by Rubens.

The next room contains a holy family, by Bonarotti; some small pictures near the ceiling; a holy family, by Simon da Pesaro; another by Bassano; an *Ecce Homo*, by Guido; a holy family, by Parmigiano; two views of Rome, by Pannini; a St. John, by Guido; a Virgin, by Albano; a holy family, by Schidone; and a small manger, by Bassano.

In the adjoining room are numerous fine portraits, the following are worthy of notice: one of Fulvio Testi, by Mola; a young man, by Holbens; three by Vandyke; a Doge of Venice, by Tintoretto; a picture of a cardinal, by Albert Duro; three cardinals, one by Scipio Gaetano, the others by Domenichino; Innocent X., by Diego Velasquez; a portrait, by Rubens; the two Sons of Charles V., by Titian; St. Joseph and the Virgin, by Baroccio; a portrait, by Giorgione; and two small grotesques, by Teniers.

The last room but one contains a Magdalen, by

Lanfranco ; two landscapes, by Salvator Rosa ; a David, by Guido ; Jesus in the Garden, a fine copy from Coreggio ; a small picture, by Salvator Rosa ; the Woman taken in Adultery, by Titian ; two landscapes, by Ottizante ; two exquisite landscapes, by Gaspard Poussin, and another, by Bréugel ; two Battles, by Borgognone : St. Sebastian, by Rubens ; a Virgin and Child, by Smarignolo ; and a Homer, by Mola.

In the last room may be seen a large Mosaic, representing Clement XII. with Cardinal Neri, his nephew ; a marble bust of that Pope ; a landscape, by Nicholas Poussin ; and another, by Michael Angelo delle Bambocciate ; a Virgin, and an *Ecce Homo*, by Guido ; and a portrait, by Simon de Pesaro.

In the upper rooms are a number of fine paintings by good masters.

This palace also contains a celebrated Library which occupies eight rooms ; it is remarkable for a rich collection of books printed in the 15th century ; and a set of very rare prints, which form about 400 volumes.

Adjoining this palace is a delightful villa on the declivity of Mount Janicule, and in the highest part is a Cassino which presents a view of the whole city of Rome. At this place is supposed to have been situated the country-house of Tullius Martial, according to Martial his cousin : *Hinc septem dominos videre montes, et totam licet aestimare Romam.*

Almost opposite the Corsini Palace is the

CASSINO FARNESE, CALLED THE FARNESINA.

It was a sort of country-house built from the fine designs of Balthasar Peruzzi, by Augustine Chigi, a famous banker, in the time of Leo X., who was entertained with a grand repast here. The Farnese dukes afterwards possessed it, and it now belongs to the court of Naples.

One of the most interesting objects in this Casino is the fable of Cupid and Psyche, painted in fresco on the ceiling of the first hall, by the best pupils of the great Raphael, from his own designs; the Galatea, in the room contiguous, is by himself. The fable of Psyche is thus combined; the central part of the ceiling is divided into two compartments; one representing the Assembly of the Gods, with Venus and Cupid addressing Jupiter; whilst Mercury, without waiting for the decision, presents a cup of ambrosia to Psyche to render her immortal: the other picture, representing the Marriage of Cupid and Psyche, which is celebrated in Olympus by a general banquet of the gods.

In ten triangular pictures around this ceiling is represented the whole plot of the fable, till the moment of the marriage: in the first picture, to the left at entering, is Venus pointing out Psyche to her Son, and commanding him to make her feel the most ardent passion for the vilest of mortals as a punishment for her presumption in loving him. In the next picture is Cupid shewing Psyche to the Three Graces, companions to Venus, as if

wishing to prove her exquisite beauty. Raphael executed part of this picture himself, especially the back of one of the Graces, which is admirably done. In the third picture is Venus quitting Juno and Ceres, who are pleading in favour of the unfortunate Psyche. The following picture represents Venus enraged, in her car drawn by four doves, going to entreat Jupiter to send Mercury in pursuit of the fugitive Psyche, in order that she may vent her rage on her. In the fifth, is seen Venus before Jupiter making her request. The sixth picture represents Mercury publishing the orders of Jupiter, and the rewards promised by Venus to any one who shall deliver Psyche into her hands. The next picture represents the beautiful Psyche returning from hell, carried in the air by three little Loves, with the casket given her by Proserpine, to appease the wrath of Venus, and she is then seen presenting the casket. The ninth picture represents Cupid complaining to Jupiter of his mother's cruelty, and requesting permission to espouse Psyche; Jupiter grants it, and kisses his forehead. In the last picture is seen Psyche conducted to Olympus by Mercury at Jupiter's command. There are also fourteen other triangular pictures by the sides of the others; representing a number of little Loves carrying their attributes disguised as spoils in triumph, alluding to the force of love, which conquers every thing.

In the next room is the celebrated Galatea, painted in fresco, by Raphael; she is represented standing on a sea-shell, drawn by two dolphins,

preceded by one Nereid, and followed by a Triton carrying another. The two pictures of the ceiling, one representing Diana in her car, drawn by two oxen, and the other, the fable of Medusa, are by Daniel da Volterra and Sebastian del Piombo, who also painted the ornaments and figures in *chiaroscuro*, which perfectly imitate basso-relievo. The fine colossal head drawn in charcoal, on one side of this room, is by Bonarotti; it was not done according to a common opinion, to reprove Raphael for the smallness of his figures, but merely that he might not remain idle whilst waiting for his pupil Daniel, whose works he had gone to see.

In the upper story are two rooms painted in fresco: the architectural paintings in the first room are by Balthasar Peruzzi; Vulcan's Forge over the chimney, and the frieze, are of Raphael's school. The fresco in the second room, opposite the window, representing Alexander the Great offering a crown to Roxana, as well as that on the middle wall, are by John Anthony of Sodoma.

Continuing along the *Strada Lungara*, and ascending Mount Janicule by a small street to the left, appears the *Villa Lante*; the casino is of the fine architecture of Julius Romano, who painted one of the rooms.

Returning to the *Strada Lungara*, is seen the *Palazzo Salviati*, built by Nanni Bigio, a Florentine architect; Henry III. of France lived there for some time.

By the side of this palace is a street leading to Mount Janicule, on which is the

CHIESA DI S. ONOFRIO,
(*Church of St. Onuphrius.*)

It was erected in 1439, by Nicholas da Forca Palena, a diocese of Sulmona, for the hermits of the congregation of St. Jerome.

Under the portico are three lunettes representing events in St. Jerome's life, by Domenichino. The Virgin and Child, on the exterior door, are also by that great master.

In the second chapel, to the right at entering, is a Madonna of Loretto, by Annibal Caracci, and in another chapel is a St. Jerome, by Ghezzi. On the great altar the lower pictures are by Balthasar Peruzzi, and those above by Pinturicchio.

In this church are deposited the remains of two celebrated Italian poets, Torquato Tasso, and Alexander Guidi, whose tombs are to be seen here; that of Tasso is to the left of the entrance door; he died in 1595, in the adjoining monastery of S. Onofrio; the other tomb is in the chapel on the same side, opposite the monument of the Marchese Joseph Rondinini, which is adorned with sculpture and his picture in Mosaic.

In the monastery is a Virgin, painted in fresco, by the celebrated Leonardo da Vinci.

From the garden terrace there is a picturesque view of the city and the environs, as far as the sea.

Near the *Strada Lungara*, is the

PORTA S. SPIRITO,
(*Gate of the Holy Spirit.*)

Pope St. Leo XIV. enclosed the walls of the Vatican in 850, which took the name of *Citta Leonina*. This was the principal of the six gates made by that Pope, it was called *di Borgo*. Paul III. having repaired the bulwarks of Rome, rebuilt this gate, and employed Antonio da Sangallo, who died before it was finished. When Urban VIII. extended the city walls to enclose the rest of mount Janicule, this gate, as well as the Septimian, became useless. It is called *S. Spirito*, from the neighbouring hospital.

Inside of the bulwarks, opposite the mad-house, is the *Villa Barberini*, where may be seen some remains of a Mosaic pavement, and the ruins of an ancient villa. From the cassino there is a very fine prospect, greatly admired by landscape painters.

Returning back along the *Strada Lungara*, passing through the Septimian gate, and taking the street to the left, we arrive at the

PONTE SISTO,
(*Sixtus' Bridge.*)

The origin of this bridge is not known; some say it was constructed by Trajan, and others, without any foundation, pretend that it was built of marble by Antoninus Pius. It was formerly called *Janiculense*, from the neighbouring mount: it took its present name from Sixtus IV., who repaired it in 1474.

SEVENTH DAY.

AFTER having remarked the objects most worthy of notice at Trastevere, and repassed the river by the *Ponte Sisto*, the first object that presents itself is the

FONTANA DI PONTE SISTO,

(*Fountain of Sixtus' Bridge.*)

This fine fountain, which is opposite the *Strada Giulia*, was constructed by John Fontana, under Paul V. The water comes from the Pauline fountain, at St. Peter's in *Montorio*. The decoration consists of two Ionic pillars which sustain an attic, and a large niche containing an opening, whence issues a copious stream of water, which first falls into a cup, and is then precipitated into a large basin.

The fine long street opposite, is called *Giulia*, from Julius II., who built it. It is supposed to be the *Via Recta*, remarkable in the time of ancient Rome, for being the way by which conquerors passed in triumph. In this street is the

CHIESA DELLA TRINITA DE' PELLEGRINI,

(*Church of the Trinity of Pilgrims.*)

It was built in 1614, by Paul Maggi, but the front was erected from the designs of Francis de Sanctis,

at the expense of John Baptist di Rossi: it is of travertine, adorned with Corinthian and Composite pillars, and statues of the Four Evangelists, by Bernardino Ludovico. The picture of the Trinity, on the great altar, is one of Guido Reni's finest works; he also painted the Eternal Father, in the lantern of the cupola.

The annexed hospital is called *de' Pellegrini* (Pilgrims), as well as the church, because they are received in it; as well as convalescents who quit the hospitals in Rome.

Opposite this church is the *Monte di Pietà* established in 1539. It is a sort of public bank, where money is lent without any interest, except a pledge which is immediately restored when the money is returned. It is a vast edifice, and contains a fine chapel, decorated with statues and basso-relievos, sculptured by Domenico Guidi, Le Gros, Teodon, and others.

In the next street to the right, is the

CHIESA DI S. CARLO A' CATINARI,
(*Church of St. Charles A' Catinari.*)

This church is named *A' Catinari* from some potteries formerly situated near this spot, which, in Latin, are called *Catini*. It was built by Cardinal Leni, in 1612, from the designs of Rosato Rosati, except the front, which is by John Baptist Soria, who decorated it with two orders of pillars, Corinthian and Composite. The interior is of the Corinthian order, and adorned with fine paintings. The Annunciation, in the first chapel to the right,

is by Lanfranco. The great altar is ornamented with four porphyry columns, and a picture by Peter da Cortona, and behind it is a fine half figure of St. Carlo in fresco, by Guido. The pictures in the choir are by Lanfranco; and the four Cardinal Virtues, on the corners of the cupola, are exquisite works of Domenichino. The picture on the altar of the Cross, representing the death of St. Ann, is reckoned the master-piece of the celebrated Andrew Sacchi.

Turning back, and taking the street *de' Giubbonari*, we reach the square of *Campo di Fiori*, so called, perhaps, from the ancient Floral games performed there. Near this square, is the

PALAZZO DELLA CANCELLERIA,

(*Palace of the Chancery.*)

This splendid palace, destined for the residence of the Cardinal Vice Chancellor of the holy church, was begun by Cardinal Mezzarota, and finished by Cardinal Riario, nephew of Sixtus IV. It is constructed of the travertine stones fallen from the Coliseum; and marbles taken from Gordian's arch. The famous Bramante, who was the architect, adorned the court with two porticos one over the other, sustained by forty-four granite pillars, supposed to have belonged to Pompey's portico, which was formed of a hundred, and extended to this place. The frescos in the first hall, representing events in the life of Pope Paul III., are by George Vasari.

In the lane opposite this palace, is a small edi-

fice called *la Farnesina*; the architecture, by Bramante, is much admired by connoisseurs; it is also built of travertine belonging to the Coliseum. We then enter the *Strada Dei Baullari* on the right, leading to the *Piazza Farnese*, which is decorated with two fine fountains, formed by two large basins of Egyptian granite; one of which was found in Caracalla's baths, the other in those of Titus: they are seventeen feet long, and four and a half deep; and are adorned with lions' heads. In this square, is the

PALAZZO FARNESE,
(*Farnese Palace.*)

This is the finest palace in Rome, both for its magnificence and its architecture. It was begun about 1530, by Paul III., whilst Cardinal, from the designs of Anthony da Sangallo. Cardinal Alexander Farnese, that Pope's nephew, afterwards finished it from the designs of Bonarotti and James della Porta, who built the front towards the *Strada Giulia*. This palace is also formed of travertine from the Coliseum and Marcellus' theatre. It belongs to the court of Naples, as well as all the possessions of the Farnese family. This edifice is square, and each of the four sides has three rows of windows. The principal door which leads to a vestibule, is decorated with twelve Doric columns of Egyptian granite. The court is surrounded with three orders of architecture over each other; the first two, which are Doric and Ionic, are formed of arches giving light to the

piazas around; the third is Corinthian, with windows between the pilasters. The fine marbles, formerly in this court, have been removed to Naples; the sarcophagus found in Cecilia Metella's tomb, is the only one remaining in the principal court. On the first floor, the ascent to which is formed by a magnificent staircase, is a gallery sixty-two feet long and nineteen broad, painted in fresco by the celebrated Annibal Caracci, a performance worthy of being described and observed with particular attention. The large picture in the middle of the ceiling represents the triumph of Bacchus and Ariadne; they are in two different cars, side by side; the car of Bacchus is of gold, and drawn by two tigers; Ariadne's is of silver, drawn by two white goats: around them are fauns, satyrs, and Bacchantes; and Silenus, who precedes them on a beast of burden, forms one of the finest episodes of the picture.

One of the two pictures, by the side of the last mentioned, represents Pan offering Diana some wool from his goats; the other Mercury giving the golden apple to Paris.

Of the other four large pictures around the ceiling, one represents Galatea amidst a troop of Nymphs, Cupids, and Tritons, crossing the sea on a marine monster, while one of the Cupids discharges an arrow at her. The opposite picture represents Aurora in her car, carrying off Cephalus. In the third picture is Polypheme playing the pipe to charm Galatea, and in the fourth, is

that giant hurling a piece of rock at Acis, who flees with Galatea.

There are four square pictures ; the first represents Jupiter receiving Juno in the nuptial bed ; and the second, Diana caressing Endymion, whilst two little Loves, concealed in a bush, are apparently rejoicing in their victory over her. The third picture represents Hercules and Io ; he is dressed in women's clothes, playing on a timbrel ; while she is clothed in the skin of the Nemean Lion, and leaning on Hercules' club. In the fourth picture is Anchises, drawing off a buskin from the foot of Venus. The two small paintings, over the figure of Polypheme, represent Apollo carrying off Hyacinthus ; and Ganymede, carried away by Jupiter in the form of an eagle.

The eight medallions, in imitation of bronze, represent Leander drowning in the Hellespont ; Syrinx transformed into a reed ; Hermaphroditus surprised by Salmacis ; Love tying a Satyr to a tree ; Apollo flaying Marsyas ; Boreas carrying away Orizia ; Eurydice recalled to Hell ; and Jupiter carrying away Europa. The four small ovals represent four Virtues.

The eight small pictures, over the niches and windows, represent Arion mounted on a Dolphin ; Prometheus animating the Statue ; Hercules killing the Dragon at the Garden of the Hesperides ; the same hero, delivering Prometheus on Mount Caucasus, by shooting an arrow at the vulture which is devouring his liver ; the fall of Icarus

into the sea; Calista's disgrace, discovered in the bath; the same nymph changed into a bear; and Phœbus receiving Mercury's lyre. The picture over the door, opposite the middle window, was painted in fresco, by Domenichino, with the cartoon of Annibal Caracci: it represents a young girl caressing a unicorn, the arms of the Farnese family.

The two large frescos, on the side walls of the gallery, represent Andromeda fixed to the rock, Perseus combating the marine monster, and the parents of the princess in despair; the other is Perseus petrifying Phineas and his companions, by means of Medusa's head.

The three following rooms are adorned with a frieze, painted by Daniel da Volterra. The great hall is painted in fresco, by Francis Salviati, Thaddeus Zuccari, and George Vasari. On one of the sides is represented the peace concluded between Charles V. and Francis I. of France, and Martin Luther disputing with Signor Gaetani. In the next saloon is a fine cast of the celebrated statue of Hercules, by Glycon the Athenian.

In a cabinet likewise painted by Annibal Caracci, is a picture in oil, on the ceiling, representing Hercules between Vice and Virtue; the present one is only a copy, the original having been sent elsewhere. The frescos around the cabinet, which are by the same master, represent Hercules holding the celestial globe; Ulysses delivering his companions from Circe and the Sirens; the same hero fixed to the mast of his ship going towards

the Sirens' Island ; Anapus and Amphinomus, carrying their parents to save them from the flames of mount Ætna ; Perseus cutting off Medusa's head ; and Hercules combating the Nemean lion. The ornaments in chiaro-scuro that divide these subjects are also by Annibal, and are so perfectly executed, that they appear like relievos.

Quitting this palace by the principal door, on the left side, is seen the

CHIESA DI S. GIROLAMO DELLA CARITA,

(*Church of St. Jerome, of Charity.*)

It is supposed that this church was built on the site of the house of S. Paula, a Roman matron, who received St. Jerome in 382. It was rebuilt in 1660, by the architect Domenico Castelli. The great altar-piece, representing the communion of St. Jerome, is one of the celebrated Domenichino's best works. The statue of St. Philip in the next chapel is finely sculptured by Le Gros.

Returning to the *Piazza Farnese*, at a small distance, is the

PALAZZO SPADA,

(*Spada Palace*)

It was built under Paul III., from the designs of Julio Mazzoni, a pupil of Daniel da Volterra. The front and sides of the court are decorated with stucco and basso-relievo.

A very magnificent staircase leads to the first floor. In the first room are ten frescos, supposed to be of the school of Julio Romano.

In the second room on the right side may be seen a grotesque, by Cerquozzi; a Cardinal's portrait, by Guido; a woman holding a compass, by Michael Angelo da Caravaggio; a portrait, by Titian; a sacrifice, by Bassano; a picture, by Peter l'esta; and two half figures, by Caravaggio.

The third room contains a prediction of St. John, of the Flemish school; an assassination, by Teniers; a fine Flemish picture, representing books, paper, and other things, very highly finished; two battles, by Borgognone; a woman, by Giorgione; St. John, by M. Valentino; a caricature, by M. Angelo da Caravaggio; the market of Naples, and the revolt of Massaniello, by Michael Angelo delle Bambocciate; and a visitation of St. Elizabeth, by Andrew del Sarto.

The gallery contains a holy family, by Rubens; two small pictures, by Borgognone; two others, by Cerquozzi; a small picture, not finished, of a woman in the midst of some villains, by Domenichino; eight exquisite portraits, by Titian; a St. Frances, by Guercino; a Virgin, with St. Anne, by Baroccio; Piety, by Bassano; a Magdalen, by Luke Cambiasi; St. Francis, by Annibal Caracci; under which are two Flemish landscapes; and two by Vanvitelli; a holy family, by George Vasari; Judith, by Michael Angelo da Caravaggio; the massacre of the Innocents, by Peter Testa; a Magdalen by Guido Cagnacci; Jesus stripped of his clothes, by Gerard delle Notti; and a capital St. John the Baptist, by Julio Romano.

In the next room is a perspective view, by Pan-

nini; a sacrifice of Iphigenia, by Peter Testa; two cherubims' heads, supposed to be by Correggio; two landscapes of Caracci's school; two grotesques, by Cerquozzi; a portrait of Paul III., by Titian; a fine one of Cardinal Spada, by Guido; a Madonna and child, by Peter Perugino; a Magdalen, by Guercino; and a female player of instruments, by M. Angelo da Caravaggio.

On the ground-floor are several antique sculptures; amongst others, a capital statue of Aristides, surnamed *the Just*. In a small garden near this room is a portico sustained by Doric pillars, which appears much longer than it really is; it was erected by Borromini. There are also eight antique basso-relievos, and a colossal statue of Pompey the Great, found in the time of Julius III., in the little street called *de Lentari*; it is supposed to be the one at whose feet Julius Cesar was killed.

Beyond the Farnese palace is the *Strada Giulia*, one of the finest streets in Rome. Here may be seen the church of St. Mary dell' *Orazione*, likewise called *della Morte*; the *Falconieri palace*, built by Borromini; the *Church of St. Catherine de' Sancesi* (of Sienna); of *Spirito Santo de' Napolitani* (Holy Spirit of Neapolitans); of *St. Mary del Suffragio*; and the fine *Sacchetti palace*, built by Anthony di Sangallo. At the end of the street is the

CHIESA DI SAN GIOVANNI DE' FIORENTINI,

(Church of St. John of the Florentines.)

A company of Florentines built this magnificent church in 1488; the architect was James della Porta. The front, which is decorated with two rows of Corinthian pillars, was erected by Alexander Galilei, under Clement XII. The interior has three naves, and chapels adorned with marbles and pictures. The altar-piece in St. Jerome's chapel is by Santi Titi; and the side painting, by Cigoli. On the altar of the cross is a fine picture, of St. Cosmo and St. Damian at the stake, by Salvatore Rosa.

The magnificent great altar is decorated with marbles, from the designs of Peter da Cortona, at the expense of the Falconieri family. The group on the altar, representing Jesus baptized by St. John, is by Anthony Raggi; of the two side statues of Faith and Charity, the first is by Hercules Ferrata; the other by Domenico Guido. The tomb of Signor Corsini, on the side wall of this altar, is by Algardi; and that of Acciajoli, by Hercules Ferrata. The chapel of the Crucifix is very finely painted by Lanfranco. St. Mary Magdalen, on the altar of the cross, is by Baccio Ciarpi.

On the left side of this church is a small street leading to the Tiber, in which may be seen some vestiges of the;

PONTE TRIONFALE,

(Triumphal Bridge.)

The walls, that are visible in the current of the river, are remains of the pilasters of this ancient and celebrated bridge, called 'Triumphal, because the conquerors passed over it, when they received the honours of the triumph.

To obtain this recompense, it was necessary to have killed at least five thousand enemies in one battle. The conqueror was first obliged to send to Rome letters addressed to the senate, demanding the triumph ; during this time he approached Rome at the head of his army, by the Flaminian or Cassian way ; he stopped at the Vatican field, near the triumphal bridge, at the temple of Bellona, where he renewed his request for the triumph. The senate then repaired to the temple to examine the rights of the conqueror, after which they granted or refused the triumph. When the conqueror obtained it, the day of ceremonial was immediately fixed ; he was clothed in a purple robe, and held a palm branch in his hand ; he was first obliged to offer a sacrifice in the temple of Bellona, in honour of the gods of the Capitol ; he then left the temple, mounted on a magnificent car, and accompanied by his soldiers, passed through the gate over the triumphal bridge, into the field of Mars, and advancing by the Via Recta, into the field of Flora, he passed by Pompey's theatre, the Flaminian Circus, Octavian's Portico, and the theatre of Marcellus, to the grand circus ; thence turning to the left, and

passing under Constantine's arch, opposite the Coliseum, he entered the Via Sacra. He then passed under the arches of Titus, of Fabius, and of Septimius Severus, and ascended the Capitol, where he offered a solemn sacrifice to Jupiter, and finally deposited the spoils of the enemy in the temple of Jupiter Feretrius. There were 322 triumphs between the time of Romulus, to whom the honour was first decreed, and the reign of the emperor Probus.

EIGHTH DAY.

THE only part of Rome remaining to be described is the Vatican and its vicinity. The word Vatican is derived from the Latin word *Vaticinium* (prediction), on account of the temple of the god Vatican situated in this place, where the people assembled in crowds to consult the Oracles. In order to reach the Vatican it is necessary to cross the

PONTE S. ANGELO, (*Bridge of St. Angelo.*)

This magnificent bridge, which has five arches, was constructed by Adrian as a passage to his mausoleum. It was repaired by Clement IX.; and Bernini, by his orders, constructed the railing, on which are placed ten large marble figures

of Angels, who hold the instruments of the Passion. The angel, who bears the inscription of the cross, was executed by Bernini; the statues of St. Peter and St. Paul, at the entrance of the bridge, had been placed there in the time of Clement VII., the first is by Lorenzetto, the other by Paul Romano. The river here is 311 English feet in breadth, and the three principal arches are each 59½.

Opposite this bridge, is seen the

**MAUSOLEO D' ADRIANO, IN OGGI CASTEL
S. ANGELO.**

(Adrian's Mausoleum, now Fort St. Angelo.)

This magnificent mausoleum was erected by Adrian, to contain his ashes, and to rival that of Augustus, opposite to which it was built on Domitia's gardens. The base was 270 feet long; on this was placed the edifice, which was round, 620 feet in circumference, and all incrusted with marble. This building was formed of three orders of architecture, of which only the first remains. It was surrounded by forty-eight beautiful violet marble pillars, and on the entablature were the same number of statues. The second order was decorated with pilasters and statues; and the third order was covered with a sort of cupola, on the summit of which was placed Adrian's statue.

After the fall of the Roman empire, this splendid tomb was used for the defence of the city. Procopius says, that in the wars against the Goths, the Romans and Greeks who had fortified them-

of the following room, are Justice and Peace, painted by Lanfranco. In the last room is Arion on the Dolphin, and a Ship full of Sailors, by Romanelli.

Near this palace is the *Church of St. Catherine de' Funari*; on the altar of the first chapel is a St. Margaret, a fine copy from the picture of Annibal Caracci; having been retouched by himself. At the top of this chapel is the Coronation of the Virgin, also painted by Annibal Caracci. On the third altar, is a fine picture of the Assumption of the Virgin, by Scipio Gaetano. The other paintings are by Muziano, Frederic Zuccari, Marcellus Venusti, and Jerome Nanni.

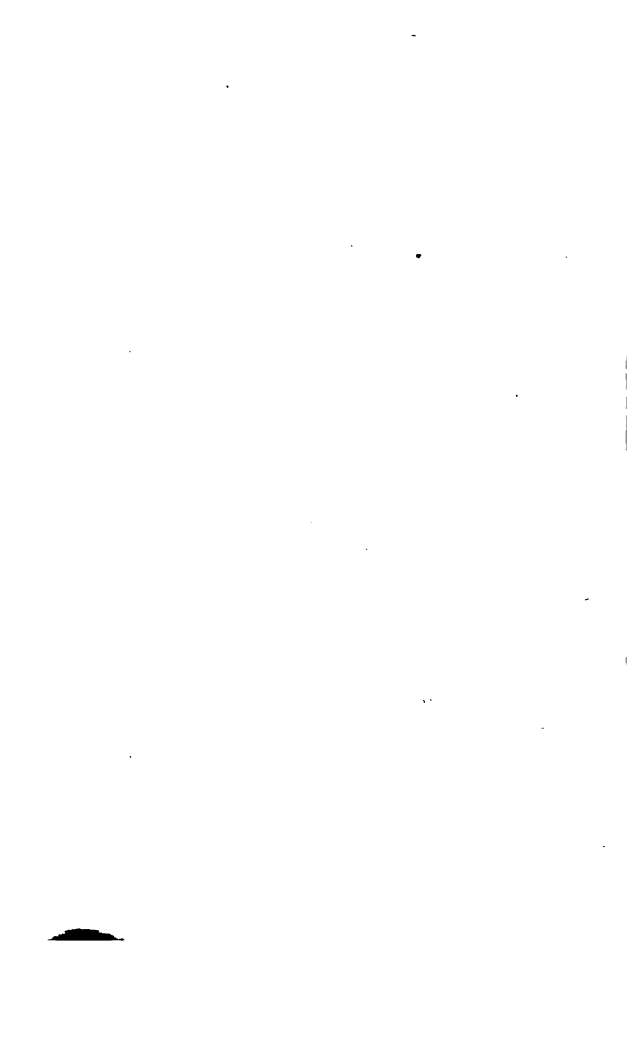
In the second street to the left is the

CHIESA DI S. MARIA IN CAMPITELLI,

(*Church of St. Mary in Campitelli.*)

This edifice was erected in 1658 by Carlo Rainaldi, at the expense of the Roman people, to preserve a miraculous image of the Virgin. The front is of travertine, adorned with two rows of pillars, Corinthian and Composite. The interior is magnificent; it is decorated with pilasters, and twenty-two Corinthian columns of fluted marble, and paintings by Sebastian Conca, Luke Giordano, Gemignani, and Baciccio.

On entering the small street to the left of this church, in the court of a house, also on the left side, are seen three thick fluted marble pillars, with Corinthian heads; supposed to have belonged to the *Temple of Juno Regina*, built by



selves there, despoiled it of its ornaments, by breaking the statues to throw them at their enemies. It was converted into a fortress by Boniface IX.; and several other Popes have augmented the fortifications. It took the name of Fort, or Castle St. Angelo, from the marble statue of the Archangel St. Michael, which was placed on the top; Benedict XIV. substituted one of bronze, from a model by Peter Wanchefeld a Fleming. The hall of this edifice was painted in fresco, by Pierin del Vaga, a pupil of Raphael.

This building communicates with the Vatican palace, by means of a covered bridge sustained by arches.

It is customary to let off some fireworks, commonly called *la Girandola*, at the top of this castle, on Easter Sunday; also, on the 28th and 29th of June, St. Peter's and St. Paul's days. A better situation could not be desired, as it can be seen from every elevated place in the city. This firework consists of an immense number of rockets, wheels, &c., exclusive of two volleys composed of 4,500 squibs, which all go off together, and spread into the form of a parasol. This spectacle is very remarkable of its kind, and highly astonishing to strangers.

Behind this mausoleum was Adrian's circus. In an excavation, made during the reign of Benedict XIV., the foundation was discovered ten feet under ground, as well as the corridors and cavities for the spectators' seats. The building was 368 feet long, and 218 broad.

The street almost opposite the fortress, leads to the

SPEDALE DI S. SPIRITO,
(*Hospital of the Holy Spirit.*)

This is the largest Hospital in Rome: poor invalids are received in it, without any exceptions, as well as foundlings and insane persons. It was founded in 1198, by Innocent III.; and since then, repaired and augmented by Alexander VII., Benedict XIV., and Pius VI., who built the large edifice opposite. The hospital contains a cabinet of anatomy, the celebrated Lancisi library, and a valuable collection of surgical instruments.

The annexed church, dedicated to the Holy Ghost, was rebuilt in 1538, by the famous architect, Anthony da Sangallo; except the front, which is by Octavius Mascherino. The paintings are by James Zucca, Livio Agresti, Marcellus Venusti, Paris Nogari, and others.

Taking the street opposite the hospital, and entering the street *di Borgo Nuovo*, is seen the *Church of St. Mary della Traspontina*, built in 1563, from the designs of Paparelli and Mascherino, except the front, which is by John Peruzzi. The picture of St. Barbara is one of Arpino's best works. The other pictures are by Muziano, Anthony Pomarancio, John Baptist Ricci, and Blase Puccini. In this church is buried Nicholas Zambaglia, who died in 1750, one of the most extraordinary mechanics in the world.

In the same street is a square decorated with a

fountain, and the *Palazzo Giraud*, a fine building by Bramante. At the end of the street, is seen the magnificent

PIAZZA DI S. PIETRO IN VATICANO,
(*Piazza of St. Peter in the Vatican.*)

A more majestic and magnificent spot could not be desired as the avenue to St. Peter's Cathedral. It is surrounded with a sumptuous portico of four rows of pillars, the masterpiece of Bernini, executed by order of Alexander VII. The obelisk erected in the middle, by Sixtus V., together with the two magnificent fountains, form a spectacle truly astonishing.

This place is of an oval form, and appears like a vast and grand amphitheatre; the smallest diameter of which, taken at the exterior circumference, is 525 feet; and the largest, not reckoning the colonnade, is 600 feet. It is situated between two other piazzas, also very large; the first, which precedes that we have described, is about 267 feet long, and 225 wide: the other, which is next to the oval one, forms an irregular square, terminating at the front of the temple; it is 321 feet long, and 394 wide: the entire length of these three squares is 1,155 feet.

The piazza or portico, which forms two semicircular wings, is composed of two hundred and eighty-four immense Doric pillars of travertine, intermixed with eighty-eight pilasters, making three galleries, likewise semicircular. The middle one is so wide that two carriages abreast can easily

pass through it. This colonnade is fifty-six feet wide, and sixty-one high; the base is of the Tuscan order, the pillars are Doric, and the entablature Ionic; on this last is a balustrade, on which are placed one hundred and ninety-two statues of different saints, each nearly $12\frac{1}{2}$ feet high; they were executed by various sculptors, under the directions of Bernini. The principal ornament of this place is the

OBELISCO VATICANO,
(*Vatican Obelisk.*)

Although this obelisk, which is of Egyptian granite, is not the largest in Rome and has not any hieroglyphics, it is considered the most precious and the most esteemed of all, because the only one which has been preserved entire. It was raised at Heliopolis, by the king of Egypt, son of Sesostris; and Caligula transported it to Rome, in a vessel which was afterwards sunk for the construction of the port of Ostia. That emperor placed it in his circus at the Vatican, which was called Nero's Circus, because he augmented and adorned it. Constantine the Great destroyed this circus to build St. Peter's, but left the obelisk standing in the place now occupied by the sacristy of St. Peter. It was not till 1586, nearly a century before the construction of the colonnade, that Sixtus V., thinking it worthy to be placed opposite the church, employed Domenico Fontana, who, with admirable skill, succeeded in the operation. The expense of the removal amounted to nearly

10,000*l.* sterling. The height of this obelisk is 84 feet, and its greatest width 90: measuring it from the ground to the end of the cross, it is 134 feet high: the weight is about 300 tons. To the north of this obelisk is drawn a meridian line, marked with the signs of the Zodiac, so that when the sun is at the meridian the shadow of the top of the obelisk falls upon the sign in which the sun then is.

At the sides of the obelisk are two magnificent fountains, corresponding in every respect, constructed from the designs of Carlo Maderno: they throw a large quantity of water, which comes from St. Peter in *Montorio*, as high as nine feet; it falls into a round basin of oriental granite, 54 feet in circumference, which flows into an octagon basin of travertine, 96 feet in circumference.

The irregular square before the cathedral has two large wings, or kind of covered galleries, each 388 feet long, and 25 wide, beginning at the colonnade, and ending at the entry of the portico of the church: these two wings are externally adorned with twenty-two pilasters between the windows, over which are as many colossal statues. In the middle of this place is a magnificent marble staircase, divided into three flights. At the two angles, at the foot of the stairs, are the statues of St. Peter and St. Paul, made by the famous Mino di Fiesole, by order of Pius II. This grand and commodious staircase leads into the

BASILICA DI S. PIETRO IN VATICANO,

(Cathedral of St. Peter in the Vatican.)

A more celebrated spot could not have been selected for the finest temple in the world. It is situated in the ancient Vatican field, on the site of the circus and gardens of Nero, where the tyrant massacred a number of Christians. The bodies of these holy martyrs were buried by the faithful in a grotto near the circus. Shortly afterwards, St. Peter having been put to death, his body was transported to this cemetery by Marcellus, his disciple, and an oratory was erected on his tomb by Pope St. Anaclete. In 306, Constantine the Great erected a sumptuous church, in form of a Latin cross, in the same place, in honour of the holy apostle; it was divided into five naves by a great number of marble pillars.

This great edifice was frequently repaired during the course of eleven centuries. Nicholas V., wishing to erect a temple that might equal Solomon's, in 1450 demolished the temple of Probus Anicius, and began another gallery much larger than the former one, under the direction of Bernardino Rosellini, and Leo Baptist Alberti. At the death of this pope, the work was only elevated about four or five feet above the pavement, and was not continued until the time of Paul II. Julius II., who had a genius for great enterprises, in 1503, examined the plans of the best architects, and chose that of the celebrated Bramante, who, de-

Basilica di S. Pietro in Vaticano.

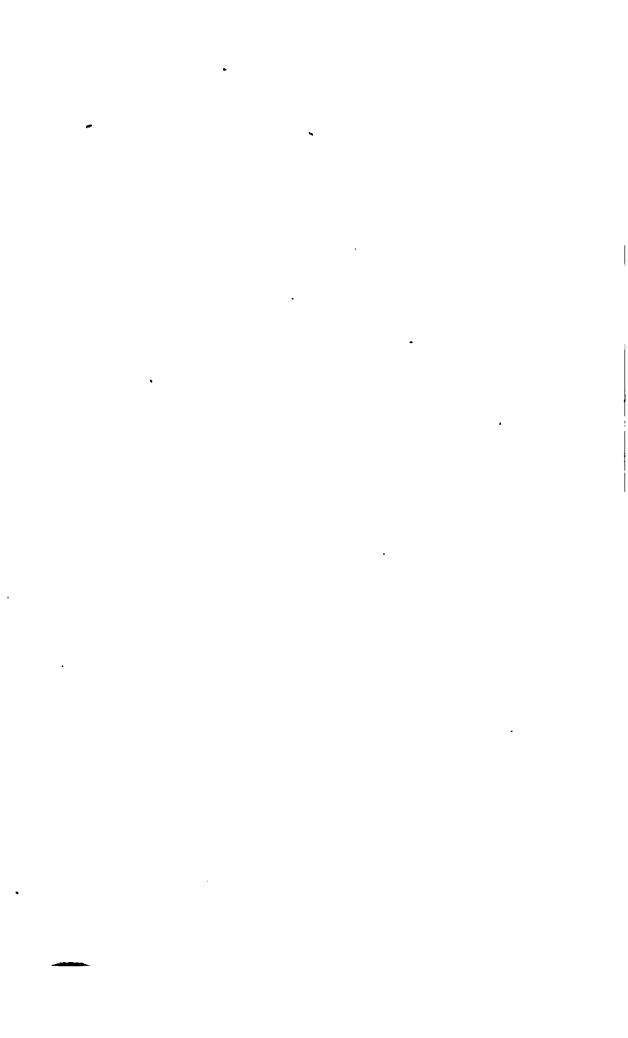
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Interno della Basilica di S. Pietro in Vaticano.



signing to make a large cupola in the middle of the church, four enormous pillars were immediately raised to sustain it.

After the death of Julius II., and of Bramante, Leo X. employed Julian da Sangallo, brother Jocond, and the great Raphael d' Urbino, who only strengthened the bases of the pillars, which they judged too weak to support such a stupendous cupola. After their deaths, Leo X. engaged Balthazar Peruzzi, of Sienna, who, without touching any thing which they had done, only altered the plan of the cathedral, on account of the immense expense attending the execution of Bramante's design, which was a Latin cross, and reduced it to a Greek cross: after Leo's death, the same Peruzzi finished the gallery under Clement VII.

Paul III., who succeeded, chose Anthony da Sangallo for the architect, whose project was to alter it again to a Latin cross, according to Bramante's plan.

Sangallo dying, Paul III. committed the edifice into the hands of the incomparable Michael Angelo Bonarotti, who once more reduced it to a Greek cross, enlarged the gallery, and the two aisles of the transversal nave, and made a new design for the cupola, which he began to execute, and which was continued by his successors. Bonarotti wished to make the front similar to that of Agrippa's Pantheon, but death prevented him, and this sublime idea was abandoned. Under Pope St. Pius V., the architects James Barozzi da Vignola, and Pirro Ligorio were employed, but

ordered to conform in every respect to Bonarotti's designs; Vignola made the two fine side cupolas, and James della Porta, chosen for their successor, by Gregory XIII., finished the immense cupola, under Sixtus V. Clement VIII. employed this architect also to adorn the great cupola with Mosaics, decorate the arch with gilt stuccos, and cover the pavement with different marbles.

Finally, under Paul V., this wonderful temple was finished by Carlo Maderno, who again made a Latin cross, after the ancient plan of Bramante; he also executed the front and the porch. Bernini, under Urban VIII., erected a steeple, but it was obliged to be demolished because some crevices were perceived on the front of the church. Pope Pius VI. perfected the work by employing Charles Marchionni to build the sacristy; he also placed two clocks on the front of the church, and two in the interior.

The number of pontiffs and architects employed in the construction of this immense cathedral, during the space of three centuries and a half, will give an idea of the sums which have been expended to bring it to its present state of perfection. According to the calculation of Charles Fontana, in 1694, they amounted to above eleven millions sterling; it is therefore easy to suppose what the repairs, the gildings, the Mosaics, and the new sacristy may have cost. The expense of the latter is said to have been above 200,000*l.* sterling.

All the arts have contributed to the decoration of this superb edifice, which is the finest monu-

ment of modern Rome, and the wonder of the whole world. The talents of the greatest artists of every kind have been bestowed on it; so that if Rome contained nothing else, this temple would render it worthy of notice.

Having given an account of its history, we will now commence a particular description, and begin with the

FRONT OF THE CATHEDRAL.

This magnificent front was erected by Carlo Maderno. It is entirely of travertine, and composed of eight pillars, four Corinthian pilasters, five doors, seven balconies, six niches, an entablature, with its frontispiece, and an attic terminated by a balustrade, over which are thirteen colossal statues, representing Jesus and the twelve Apostles, and two magnificent clocks. By the inscription on the frieze of the entablature, it appears that this front was erected in 1612, by Paul V., in honour of the prince of the apostles. To give an idea of its size, it is sufficient to say that it is 396 feet wide, and 160 high. The pillars are so disposed, that at a little distance they appear much smaller than might be imagined; but on approaching, their immensity is gradually perceived; they are 8 feet 3 inches in diameter, and 88 in height, including the base and head. The great cupola raised by Bonarotti, and the two smaller side ones added by Vignola, accord very well with the front, which Carlo Maderno for that reason has made lower in proportion to the width, to render the

whole pyramidal; this adds singular elegance to the grandeur of the edifice.

Although the ball of the great cupola, when seen from the square, does not appear very large, it is 8 feet 1 inch in diameter, and will contain sixteen persons.

The cross, which is raised 14 feet above the ball, is worthy of notice, considering that from the pavement of the church to the summit of this cross, there is a distance of 448 English feet.

The effect produced by this front, the three cupolas, and the colonnade, by moonlight, particularly when the whole is illuminated by 4,400 lamps, and afterwards by 784 flambeaus, at any public rejoicing, the evenings of the 28th and 29th of June, the festivals of St. Peter and St. Paul, is truly astonishing, and worthy the attention of strangers.

The basso-relievo under the middle balcony, representing Jesus giving the keys to St. Peter, is by Ambrose Buonvicino. The statues on the balustrade are 18 feet high.

The five doors of the front, corresponding with five others, which form the entrance to the church, lead to a magnificent porch, 40 feet wide, and 470 long, comprising the vestibules at the two extremities, in which are the equestrian statues of Constantine the Great, and Charlemagne; the former by Bernini, and the latter by Cornacchini. All the entrances have two marble pillars at the sides. The porch is decorated all round with marble pilasters, sustaining an entablature on which the

ceiling rests; the ornaments, as well as the figures on the entablature, which is 62 feet above the pavement, are of gilt stucco, executed by Algardi.

Opposite the principal door of the church is a fine Mosaic, called *St. Peter's Navicella* (bark or vessel), because it represents St. Peter in a ship, agitated by the winds: this is the work of Giotto, a Florentine, who executed it in 1298, with the help of Peter Cavallini, his pupil, for the ancient cathedral.

One of the five doors, which has a gilt bronze cross in the middle, is closed, and only opened on the day of the grand Jubilee, every twenty-five years; it is therefore called *Porta Santa* (holy door). The principal door is of bronze, adorned with basso-relievos; it was made under Eugene IV., by Anthony Filarete, and Simon Donato, for the ancient church; the basso-relievos on it represent the martyrdom of St. Peter and St. Paul, the coronation of the emperor Sigismund, by Eugene IV., and the audience given by that Pope to deputies from various eastern nations; the profane figures around these basso-relievos must be attributed to the ignorance of the artists, who copied them from the antique, without understanding their meaning. Over this door is a fine basso-relievo of Jesus committing the care of his flock to St. Peter, by Bernini. Three of the doors are adorned with columns of violet marble; and the posts of the *Porta Santa* are formed of an ancient marble, which for that reason has taken the name of *Porta Santa*.

The visiter then enters the

INTERIOR OF THE CATHEDRAL.

The fine harmony and just proportions that reign through the edifice, enable the beholder to view it without any confusion, each part exactly corresponding with its extent.

St. Paul's, in London, and the cathedral at Milan, are not so large as this ; the former is 500 feet long, and 285 wide ; the other is 445 feet long, and 289 wide. The Roman cathedral, from the entrance to St. Peter's pulpit, is 673 feet long, and at the transept, 444 feet wide ; the middle nave is 88 feet wide, and 146 high, comprising the arch ; each of the two small naves is 21 feet wide.

This cathedral is in the form of a Latin cross, and has three naves ; the middle one is divided by eight thick pilasters sustaining four large arches on each side, which correspond with as many chapels : between these arches are two fluted Corinthian pilasters of white marble 83 feet high, including the base and head ; they support a large entablature which runs all round the church. Between these intermediate pilasters are two rows of niches containing marble statues, 16 feet high, representing various saints, the founders of different orders ; and over each of the arches are two stucco figures of the Virtues, 16 feet high. The sides of the same pilasters are adorned with two medallions of Popes, sustained by two children, of white marble ; between the medallions are two other chil-

dren holding tiaras, mitres, keys, and other papal attributes, all sculptured in basso-relievo, by Bernini, by order of Innocent X., to whose arms the doves on the pilasters refer. The great ceiling of this church is decorated with roses and other ornaments of gilt stucco; and the pavement is composed of fine marbles. The four angels, which sustain the two magnificent yellow marble vases that contain the holy water, were sculptured by Joseph Lironi and Francis Moderati; they are of white marble, and more than six feet high.

The marble statue of St. Theresa in the niche above the vase on the right, is by Philip Valle; that opposite, of St. Peter d'Alcantara, is by Francis Vergara, a Spaniard; St. Vincent of Paoli, is by Peter Bfacci; St. Camillus of Lellis, opposite, is by Peter Pacilli; St. Philip Neri, is by John Baptist Maini; St. Ignatius, opposite, is by Joseph Rusconi.

At the end of the great nave, to the right, under a canopy, is a seated statue of St. Peter on an alabaster pedestal; it is of bronze, with one foot extended, which the devout kiss in passing by. It is said that Pope St. Leo the Great ordered this statue to be made with the bronze of that of Jupiter Capitolinus, in order to place it in St. Martin's monastery near the ancient church. The statue of St. Francis of Paola in the opposite niche is by John Baptist Maini.

Before the visiter examines the side chapels he should observe the

CONFESSIONE DI S. PIETRO,

(Confessional of St. Peter.)

The tomb in which this holy apostle's body is preserved is called St. Peter's Confessional. It was decorated under Paul V., by Carlo Maderno; and is surrounded with a fine circular balustrade of marble, on which 112 lamps, supported by gilt bronze plates are continually burning. A double staircase leads into the interior space, which is adorned with precious marbles, festoons, angels, and the statues of St. Peter and St. Paul, by the sides of the door, all of gilt bronze; there are also four beautiful alabaster columns. This door opens into an oblong niche, appropriately called *St. Peter's Confessional*, because it is a part of the ancient oratory, erected by Pope St. Anacleto on his tomb. In this niche is an ancient image of the Saviour in Mosaic, as well as images of St. Peter and St. Paul. The ground of this niche is covered with a plate of gilt bronze, under which is preserved St. Peter's body. The two gilt wooden doors in this place lead to the grottos, that is, to the ancient cathedral. The next thing to be observed is the

ALTARE MAGGIORE,

(The Great Altar.)

Above the Confessional, under the great cupola and a majestic canopy, on seven steps, is situated this magnificent altar, which is isolated, and, according to the ancient custom, turned towards the east. The canopy is all of gilt bronze, sustained

by four spiral Composite pillars of the same metal, 36 feet high ; it is one of Bernini's finest works, and was erected by order of Urban VIII. in 1633. Over these pillars is an entablature, and at the angles are four angels standing, holding four lofty brackets which join in the middle and support a globe, surmounted by a cross. The entire height of this canopy is 92 feet, not much less than the Farnese Palace, which is the highest in Rome ; although it is not apparent on account of the immense height of the cupola ; 186,392 pounds of bronze taken from the portico of the Pantheon were used for this canopy ; the workmanship alone cost 250,00*l.*, and the gilding 40,000 golden crowns.

This great altar is in the middle of the crossway. The next object which attracts the eye is the

GRAN CUPOLA,

(*Great Cupola.*)

This dome is certainly the most astonishing part of the cathedral. Bramante, having designed to make the largest cupola ever seen, raised four stupendous pillars, 223 feet in circumference, to support it. The celebrated Michael Angelo having afterwards made new plans for the whole church, formed the model of this cupola with so much art and genius, that it may be said, if he approached near the ancients in painting and sculpture, he surpassed them in this architectural work.

Though Agrippa's Pantheon, which is 142 feet in diameter, has always been considered one of the

greatest wonders in the world ; this cupola is assuredly more astonishing, although two feet less than the interior of the Pantheon, when it is remembered that it is elevated to a height of 179 feet. The height of this edifice from the pavement of the church to the summit is 456 feet. This cupola is double, and between the two walls are stairs which lead to the ball : the thickness of these walls is 23 feet, but those of the Pantheon are only 20 feet thick.

The cupola is adorned with thirty-two double Corinthian pillars, between which are sixteen windows : the pillars sustain an entablature on which is a base, where the concavity of the cupola begins ; it is divided into sixteen compartments, which are adorned with gilt stuccos and Mosaics, representing Angels, our Saviour, the Virgin, the Apostles, and other saints. On the ceiling of the lantern is the Eternal Father, in Mosaic, taken from Arpino's picture.

Over the four large pillars and the arches which sustain the cupola, is a fine entablature ; on the frieze is written in Mosaic letters the following words of our Saviour to St. Peter : *Tu es Petrus, et super hanc Petram ædificabo Ecclesiam meam, et tibi dabo Claves Regni Cælorum.*

At the top of the pillars are the four Evangelists, in Mosaic, copied from the pictures of John di Vecchi, and Cesar Nebbia. Each of the pillars is adorned with two niches, one over the other ; the upper ones are made in the form of a balcony with balustrades, and two spiral columns of white

marble at the sides, supposed to have belonged to Solomon's temple. In these niches are kept several relics; the most remarkable are in that over the statue of St. Veronica, viz., a part of the Holy Cross; the spear which pierced our Saviour's side, given by Bajazet II. to Innocent VIII.; and the holy handkerchief, brought to Rome by St. Veronica.

These precious relics are shewn to the people on Holy Thursday and Good Friday every year; and at that time, a cross 25 feet high, is suspended before St. Peter's Confessional, covered with 314 lamps, each having two wicks, which are lighted at night; it produces a singular effect, and attracts a number of people.

In the four lower niches of the pillars are colossal marble statues, 16 feet high: they are St. Veronica holding the holy handkerchief, by Francis Mocchi; St. Helen, holding the cross and the nails of the Passion, by Andrew Bolgi; St. Longinus, by Bernini; and St. Andrew, by the famous Francis Quesnoy, a Fleming. Under these statues are stairs leading to the ancient subterranean church. Next appears the

TRIBUNA E CATTEDRA DI S. PIETRO,

(Gallery and Pulpit of St. Peter's.)

At the upper part of the great nave, which finishes in a semicircle, like the two extremities of the crossway, is seen the magnificent gallery, which was decorated from the designs of Michael Angelo; and is ascended by two porphyry steps; at the end

is a majestic altar ornamented with precious marbles; it is 187 feet from the Confessional. Over this altar is seen the fine structure of gilt bronze, called *St. Peter's Pulpit*, because it contains the seat used by St. Peter and his successors at their sacred functions. This great work was executed by Bernini, under Alexander VII. It is supported by four gigantic figures, representing four doctors; the two of the Latin church, St. Ambrose and St. Augustine, are placed in front; and the two of the Greek church, St. Athanasius and St. John Chrysostom, are behind. Over the sides of the pulpit are two angels standing; and over them are the two cherubim holding the tiara, &c.; higher still is a glory, and a number of angels seeming to adore the pulpit of St. Peter; and near them, on a crystal ground, is represented the Holy Ghost in form of a dove. The effect is uncommonly fine. The expense of this work amounted to more than 25,000*l*.

Over the sides of the gallery are two superb tombs; that to the right is in memory of Paul III. (Farnese), who died in 1549; it is a much admired work, by James della Porta, erected under Michael Angelo's direction; the statue of the Pope is of bronze, but the others, of Justice and Prudence, are of marble: Justice, which was sculptured by William della Porta, was at first almost naked, but Bernini was ordered to make a drapery of bronze in imitation of marble, as it now appears. The other is the tomb of Urban VIII. (Barberini), who died in 1664; it is

adorned with his statue in bronze, and the statues of Justice and Charity in marble; the whole executed by Bernini. The four niches around the gallery contain the following statues: St. Francis d' Assisi, near Paul III.'s tomb, by Carlo Monaldi; St. Dominick, opposite, by Le Gros; St. Elias, by Augustin Cornacchini; and St. Benedict, opposite, by Anthony Montanti.

The ceiling of the gallery is adorned with gilt stuccos, and basso-relievos, likewise of gilt stucco; the middle one, which represents Jesus giving the keys to St. Peter, is taken from a design, by Raphael: the crucifixion of that apostle is from a painting by Guido Reni, and the beheading of St. Paul, from a basso-relievo, by Algardi.

Before we proceed to the side naves of this church, it may be observed, that besides the great cupola, it contains ten others, six of which are oval, and four round; that the pillars by the sides of the altars, and those that sustain the ceilings of the small naves, are all of fine marble, and ninety-six in number; and that almost all the altar-pieces, twenty-nine in number, and those in the cupolas, are Mosaics, copied from the best masters; that most of the great altar-pieces cost 5,000*l.* each; that there are one hundred and thirty-five statues in the church, and eighteen monuments, many of which cost 6,000*l.*

We will begin the tour of the church by the

NAVATA A DESTRA DELLA TRIBUNA,

(Nave on the right side of the Gallery.)

The first altar to the left is situated against the pillar of the great cupola: it is adorned with two large pillars of black oriental granite, and in the middle is a Mosaic of St. Peter healing a lame man, taken from the original of Mancini.

Opposite this altar is the tomb of Alexander VIII. (Ottoboni), who died in 1691; it is adorned with his statue in bronze; and with statues of Religion and Prudence, of marble, all sculptured by Angelo di Rossi, who also executed the fine basso-relievo representing the canonization by that Pope in 1690.

Next is the altar of St. Leo the Great, under which his body is preserved.

On the altar between two red granite columns, is the famous basso-relievo, by Algardi, representing Pope St. Leo ordering king Attila not to approach Rome, and shewing him St. Peter and St. Paul, irritated against him.

The next altar is adorned with four pillars, two of black granite, and two of alabaster. There is also an ancient image of the Virgin, it is much venerated, and is called *della Colonna*, because it was painted on one of the columns at the altar of the sacrament in the old church.

The Mosaics of the cupola and the angles were taken from the designs of Lanfranco, Andrew Sacchi, and Romanelli.

Advancing a little farther to the right, over the

side-door of the church, is seen the tomb of Alexander VII. (Chigi), who died in 1667. Although it is Bernini's last work, it displays as much genius as the performances of his younger days.

The door being in the way, has been so contrived as to appear the entrance to the monument; it is covered with an immense marble drapery, under which is seen a skeleton, with one hand lifting the pall that covers the door, as if to indicate that every one must pass it; in the other hand he holds an hour-glass, which he shews to the Pontiff. The statue of the Pope is kneeling, and at his sides are the figures of Justice and Prudence; Charity and Truth are before the monument.

Opposite this monument, at the other side of the pillar of the great cupola, is an altar, the picture of which represents the fall of Simon the magician; it is painted on slate, by Vanni, of Sienna.

We then pass into an arm of the

CROCIATA MERIDIONALE,

(*South Cross.*)

This part of the crossway, and the opposite arm, are of the same form and dimensions as the gallery. Michael Angelo gave the designs, and John Baptist Maini made the ornaments and basso-relievos on the ceiling, in gilt stucco. In this arm are three altars, adorned with fine columns; four of which are of black granite, and two of antique yellow marble, fluted. On the middle altar is a picture of St. Simon and St. Jude, by Augustine Ciampelli.

On the right altar is represented the miracle reported of St. Valeria, martyr, who carried her head to St. Martial Bishop, while he was celebrating mass; it is by John Spadarino. St. Thomas, on the third altar, is by Domenick Passignani. The statues in the niches near this altar represent St. Norbert, by Peter Bracci; and S. Juliana Falconieri, by Paul Campi. In the opposite niches are the statues of St. Peter Nolasco, by Paul Campi; and St. John di Dio, by Philip Valle.

Farther on to the left is an altar, on which is a Mosaic taken from Roncalli's picture, representing Ananias and Sapphira falling down dead in presence of St. Peter: this is therefore called the altar *della Bugia* (Lie.) Opposite this altar is a door between two black granite columns leading into the sacristy. The fresco, over the door, representing St. Peter casting out a devil, is by Francis Romanelli.

Next comes the

CAPELLA CLEMENTINA,

(*Clementine Chapel.*)

It is so called from Clement VIII., who constructed it, similar to the Gregorian chapel opposite. The Mosaic on the altar, taken from Andrew Sacchi's picture, represents one of the miracles of St. Gregory the Great, whose body is preserved beneath it. The Mosaics of the cupola of this chapel are copied from Roncalli. We then enter the small nave; near one of the pillars of the great cupola is an

altar, on which is a Mosaic, copied from Raphael's celebrated picture of the Transfiguration, at St. Peter's in *Montorio*. Under the arcade, opposite this altar, on the right side, is the tomb of Leo XI. de' Medicis, who was Pope only for twenty-seven days in April, 1605; it is by Algardi: the basso-relievo in front represents the abjuration of Henry IV. of France,

Opposite is the tomb of Innocent XI. (Odescalchi), who died in 1689. It was erected by Stephen Monot, and is adorned with two marble figures, one of Justice, the other of Religion; and a basso-relievo, which represents the Turks raising the siege of Vienna.

Near the principal doors of the church are the three chapels added by Paul V.

The first is the

CAPELLA DEL CORO,

(*Chapel of the Choir.*)

It is here that the chapter of St. Peter's assemble every day to celebrate divine service; there are three rows of seats of walnut wood, and the ancient organ of the celebrated Mosca. This chapel is decorated with an oval cupola, adorned with Mosaics taken from pictures, by Ciro Ferri, Carlo Maratti, and Nicholas Ricciolini; and is surrounded with an iron grating, adorned with gilt bronze; it is also decorated with gilt stucco ornaments, and basso-relievs, from the designs of James della Porta; the Mosaic of the altar representing

the Conception of the Virgin, is copied from the picture of Peter Bianchi.

Under the arch next to this chapel, on the left, is the tomb of Innocent VIII. (of the family of Cibo), who died in 1492; it is all of bronze, and was constructed by Anthony Pollajuolo. There are two statues of the Pope here, one is seated, and in the act, of blessing; the other reclines on the monument.

Opposite is a door leading to the Singers' choir; and over this door is a stucco urn, containing the ashes of Pius VI., who died in 1799, and whose name is inscribed on it.

Next comes the

CAPELLA DELLA PRESENTAZIONE,

(*Chapel of the Presentation.*)

On the altar, between two fine columns of *Porta Santa*, is a Mosaic, representing the presentation of the Virgin to the Temple, taken from the picture, by Francis Romanelli. The cupola of the chapel is adorned with Mosaics, copied from Carlo Maratti.

Under the arch which follows, on the right side, is the tomb of Mary Clementina Sobieski Stuart, wife of the Pretender, who died at Rome, in 1755. This fine monument, which cost above 4,000*l.*, was constructed by Peter Bracci, from the designs of Philip Barigioni. The sarcophagus is porphyry, adorned with gilt bronze, and covered with an alabaster drapery; above, is the figure of Charity,

and a Genius, holding a medallion, on which is a Mosaic portrait of that princess; this is a work of Cristofori.

The door, under this tomb, leads to the great arch, and to the ball of the cupola. Next is the

CAPELLA DEL FONTE BATTESIMALE,

(Chapel of the Baptismal Font.)

This is the last chapel in the church, or the first to the left on entering by one of the principal doors. The font is formed by a superb porphyry urn, 12 feet long, and 6 wide; it covered the sarcophagus of the Emperor Otho II., who died at Rome, in 974. It is something like a pyramid, and adorned with festoons of gilt bronze, and four small angels of the same metal; two of which hold a medallion, representing the Trinity; at the top of the pyramid is a Lamb, the symbol of the Redeemer; it was executed in 1698, from the designs of Fontana.

There are three Mosaics in this chapel; the middle one, representing Jesus baptized by St. John, is copied from Carlo Maratti; that on the right, of St. Peter in the Mamertine prison, is taken from the picture, by Joseph Passeri; the third representing St. Peter baptizing Cornelius the Centurion; is copied from Andrew Procaccini. The Mosaics of the cupola are taken from the paintings of Francis Trevisani, Joseph Passeri, and Nicholas Ricciolini.

Having examined one of the side naves, we will

proceed to the other, which is on the right side, on entering the church by the great door.

First is seen the

CAPELLA DELLA PIETÀ,
(Chapel of Piety.)

It is opposite the chapel of the Baptismal Font, and is called *della Pietà*, because on the altar is a group representing the Virgin holding her dead son on her knees; this celebrated work was Michael Angelo's first performance, and was executed when he was only twenty-four years of age.

At the sides of this altar are two small chapels: in that to the right, on the altar is an ancient cross, executed by Peter Cavallini; and a St. Nicholas de' Bari, in Mosaic. In the other chapel is preserved a pillar, against which, it is said, our Saviour leaned, when he disputed with the doctors in the temple: and an antique marble urn, adorned with basso relievo; it was the sarcophagus of Probus Anicius, prefect of Rome; and was long used for a baptismal font in this church. The frescos in the chapel *della Pietà*, were painted by Lanfranco, and the Mosaics of the cupola are copied from pictures, by Peter da Cortona and Ciro Ferri. Over the Holy door is St. Peter in Mosaic, copied from Arpino.

Under the arcade leading to the second chapel in this nave, and which is adorned like all the other arches, with four columns of marble of Cottanello, on the right side, is a sarcophagus of

stucco without any ornament, containing the body of Innocent XIII., of the noble Conti family, who died in 1724. Opposite is the tomb of Christina, Queen of Sweden, who died at Rome in 1689. It was erected by Innocent XII., from the designs of Charles Fontana. The basso-relievo in front, representing her abjuration of Lutheranism in the cathedral of Inspruck, is by John Teudon. Then follows the

CAPPELLA DI S. SEBASTIANO,

(Chapel of St. Sebastian.)

The Mosaic on the altar, representing the martyrdom of St. Sebastian, is copied from Domenichino's famous picture, and the Mosaics in the cupola are taken from Peter da Cortona's paintings.

Under the next arch is the tomb of Innocent XII. (Pignatelli), who died in 1700; it is adorned with his statue seated, and with figures of Charity and Justice, all executed by Philip Valle. Opposite, is the tomb of the Countess Matilda, who died in 1115; it was erected by Urban VIII., who caused her body to be removed from St. Benedict's monastery, near Mantua. Bernini made the designs for it, and sculptured the head of the Countess; the basso-relievo is by Stephen Speranza; it represents the absolution given by St. Gregory VII. to the Emperor Henry IV., in presence of this Countess, and other illustrious persons. Next is the

CAPELLA DEL SACRAMENTO,

(Chapel of the Sacrament.)

This magnificent chapel is surrounded by an iron railing adorned with gilt bronze, similar to the chapel of the choir opposite. On the altar is a splendid Pix of gilt bronze; it is in the form of a round temple, decorated with twelve pillars of lapis lazuli, in imitation of that in the cloister at St. Peter's in *Montorio*. It is 20 feet high, and was executed from the designs of Bernini, as were the two angels of gilt bronze which ornament the sides. The altar-piece, representing the Holy Trinity, was painted in fresco, by Peter da Cortona. In this same chapel is another altar, adorned with two pillars of the ancient confessional of St. Peter, having in the centre a picture of St. Maurice, painted by Bernini. Before this altar is the tomb of Sixtus IV., who died in 1484; it is of gilt bronze, with basso-relievos, by Anthony Pollajuolo. The stucco basso-relievos of the ceiling, and the Mosaics in the cupola of this chapel, are all copied from the designs and paintings of Peter da Cortona. Here are two doors, one leading into the Sacristy, and the other to the Vatican palace.

Under the next arch are two tombs: that to the right, of Gregory XIII. (Boncompagni), who died in 1585, was executed by Rusconi: the statue of the Pope is accompanied by the figures of Religion and Fortitude; the basso-relievo in front, refers to the alteration made by that pontiff in the calendar,

The other is the tomb of Gregory XIV. (Sfrondati), who died in 1591; it is of stucco, except the statues of Faith and Justice, which are of marble.

At the end of this nave, in front of the pillar of the great cupola, is an altar ornamented with a Mosaic copied from Domenichino's celebrated picture of the Communion of St. Jerome. Then follows the

CAPELLA DELLA MADONNA,

(*Chapel of the Madonna.*)

It is also called *Gregorian*, because it was erected by Gregory XIII., from the designs of Michael Angelo. The altar is adorned with alabaster and precious stones: and here is venerated an ancient image of the Virgin, called *del Soccorso* (Succour). Under the altar is deposited the body of St. Gregory. The Mosaics are taken from the pictures of Muziano.

Advancing towards the crossway, on the right side, is seen the tomb of Benedict XIV. (Lambertini), who died in 1758. Besides the statue of the Pope, it is adorned with statues of Science and Charity, by Peter Bracci. Opposite this tomb is the altar of St. Basil the Great, whose picture in Mosaic is copied from M. Subleyras. The next object demanding attention is the

CROCIATA SETTENTRIONALE,

(*North Cross.*)

At the end of this crossway are three altars, adorned with fine pillars. On the middle altar is

a Mosaic, copied from Valentino; it represents the martyrdom of St. Processus and St. Martinian. On the right altar is a Mosaic, representing the martyrdom of St. Erasmus, taken from Nicholas Poussin; and on the other altar is a Mosaic of St. Vincenslaus, copied from Angelo Carosello. In the two niches near this altar, are the colossal statues of St. Jerome Emeliani, by Peter Bracci; and St. Cajetan, by Carlo Monaldi. Opposite are the statues of St. Joseph Calasanzio, by Innocent Spinazzi; and St. Bruno, by Slodos.

On the altar, at some distance to the left, is a Mosaic copied from Lanfranco; it represents St. Peter walking on the water, by the command of his divine Master. Opposite this altar is the magnificent monument of Clement XIII. (Rezzonico), who died in 1769, executed by the celebrated Marquis Canova. There are three large figures, namely, that of the Pope kneeling in prayer, Religion holding the cross, and a Genius, signifying the Angel of the Church, seated near the sarcophagus with a torch: in front are two seated figures sculptured in basso-relievo, representing Charity and Fortitude; and two couched lions on the base, emblems of the strength of mind which distinguished the Pope.

A little farther on is the chapel of the archangel St. Michael; on the altar, which is decorated with four fine pillars, is a Mosaic of St. Michael, copied from Guido. The Mosaics in the cupola of this chapel, are taken from the works of Andrew Sacchi, Romanelli, and Benefiale. In

this same chapel is another altar, ornamented with the finest Mosaic in St. Peter's; it was executed by Cristofori, from Guercino's celebrated picture of St. Petronilla, and represents the disinterment of that saint. Near the altar of St. Petronilla, is the tomb of Clement X. (Altieri), who died in 1676; it was erected from the designs of Matthias Rossi; the Pope's statue is by Hercules Ferrata; the figure of Clemency is by Joseph Mazzuoli; Benignity is by Lazarus Morelli, and the fine basso-relievo, representing the opening of the holy door in 1675, is by Leonard Reti. Opposite this tomb is an altar with a Mosaic, copied from the painting by Placido Costanzi; it represents St. Peter recalling Tabitha to life.

Having arrived at the gallery where we commenced, we have finished the tour of the interior of this church. Although we have endeavoured to describe every remarkable object it contains, something may possibly be omitted, as connoisseurs always discover some new beauty which had escaped them before.

Previous to quitting the church, the visiter should return to St. Veronica's statue, placed in front of one of the pillars of the great cupola, under which is a staircase leading to the

GROTTE VATICANE,

(*Vatican Grottos.*)

We have already mentioned that the ancient church built by Constantine the Great, stood on the Vatican grottos, or cemetery; at the period of

the construction of the new cathedral, the popes gave orders that the pavement which covered the ancient cemetery should remain untouched, and for this reason the new pavement was raised eleven feet higher than the old. Arcades and pillars were then placed to support the upper one, and the space between them forms these grottos.

In this subterranean place are four small chapels corresponding to the pillars of the great cupola; they were made from the designs of Bernini, and on their altars are Mosaics copied from Andrew Sacchi.

On entering the circular corridor, is seen the chapel of the Confessor, which has the form of a Latin cross, and is placed under the great altar of the new cathedral; Clement VIII. decorated it with precious marbles, gilt stuccos, and twenty-four bronze basso-relievos, representing various events in the lives of St. Peter and St. Paul. On the altar are some very ancient images of these apostles painted on silver. This altar is much venerated, because it is placed on the tomb of St. Peter.

In these grottos are a number of tombs; amongst which are those of the Emperor Otho II., Charlotte, queen of Jerusalem and Cyprus; a grand Master of Malta; Adrian IV., who was a native of England; Boniface VIII.; Nicholas V.; Urban VI.; Christina, queen of Sweden; and James Stuart, son of James II. of England. The mausoleum of Cardinal York, executed by Canova ~~at~~ the expense of his Majesty George IV., when

Prince Regent, is said to have cost 2,000 guineas. It consists of a basso-relievo in white marble, of a pyramidal form, 27 palms in height. In a pyramid terminated by a Roman sarcophagus appears a door, on each side of which stands a genius of death. Above this door are placed the busts of James III. and his two sons. The inscription is in these words :

JACOB III. JACOB II. MAGN. BRIT. REGIS FILIO, CAROLO EDVARDO ET HENRICO DECANO PATRUM CARDINALIUM. JACOB III. FILIIS, REGIÆ, STIRPIS STUARDIÆ POSTREMIS ANNO 1819.

And lower down,

BEATI MORTUI, QUI IN DOMINO MORIUNTUR.

There are also several basso-relievos, statues, paintings, Mosaics, inscriptions, and other sacred monuments, all precious remains of the old church, which render these grottos highly interesting and venerable. Ladies are never allowed to enter this sacred place, except on Whit-Monday. On quitting these grottos, the visiter enters the

SAGRESTIA DI S. PIETRO,

(*St. Peter's Sacristy.*)

This sumptuous edifice was built by Pius VI., from the designs of Carlo Marchionni, in 1777. On entering by the door near the chapel of the choir, is seen a fine vestibule, decorated with four beautiful pillars, and pilasters of red oriental granite; it contains a very fine colossal statue of St. Andrew, and in the walls are incrustated some an-

cient Roman inscriptions. This vestibule leads into three fine galleries, adorned with pillars of antique grey marble, and pilasters of African green marble, between which are some ancient and modern inscriptions, and busts of some of the popes.

The first of these galleries, leading into the sacristy of the *Beneficiati* (Incumbents), communicates with the second gallery, in the middle of which are two doors: that to the right enters the common sacristy; the other leads into the street by a fine double staircase; on the landing-place is a marble statue of Pius VI., executed by Augustino Penna. From that gallery we pass to the third, which is parallel with the first; it leads on the right side into the canon's sacristy, and on the left, to the chapel of the choir. The common sacristy in the middle has an interior communication with the other two; it is of an octagon form and is 52 feet in diameter; eight fluted pillars of antique grey marble, and as many fluted pilasters of antique yellow marble, support the cupola; they are all adorned with stucco, and the chapel is decorated with four fluted pillars of very precious marble.

The sacristy of the canons, on the right, is adorned with closets made of Brazil wood; it has a chapel, where, on the altar between two alabaster columns is a capital picture, by Fattori, Raphael's scholar, of the Virgin and Child, St. Ann, St. Peter, and St. Paul; opposite this altar, is an excellent painting of the Virgin and Child, and St. John, by Julio Romano, and over the door and

windows are two pictures by Anthony Cavallucci. The chapter room is surrounded by seats of Brazil wood, and contains a large marble statue of St. Peter, as well as various paintings.

In the sacristy of the *Beneficati* are closets of Brazil wood, and it has a chapel similar to the other of the canons. On the altar is a fine picture by Jerome Muziano, representing our Saviour giving the keys of Paradise to St. Peter, and opposite to it, is an ancient image of the Virgin, formerly in the old sacristy. The two paintings over the door and window are by Anthony Cavallucci. Near this sacristy is another destined for the incumbent clerks; it contains closets of walnut wood, in which the sacred utensils are kept.

In this edifice, besides a number of rooms for different purposes, are some magnificent apartments for the habitation of the canons and incumbents: each has several chambers at his own disposal.

On returning to the church by the door, under the monument of Mary Sobieski Stuart, we ascend to the

UPPER PART OF ST. PETER'S.

It is impossible to judge of the immense size of this temple except at this place. The ascent is formed by a winding staircase of 142 steps, and the declivity is so gentle that a loaded horse could ascend it. At the top of this staircase is a vast platform with two octangular cupolas (besides the great one), each 146 feet high. On the balustrade

in front of the church, are the thirteen statues before mentioned; they are of a surprising size, but when viewed from the square appear only of an ordinary height.

The great cupola from this platform is 307 feet high; it is the boldest achievement of modern architecture. The entrance to the interior is by galleries made in the base itself; the interior entablature, which runs all round, is 7 feet wide, and 409 in circumference. This spot commands a perfect view of the inside of the cupola and the whole church; the persons on the pavement appear like children. The visiter then ascends to the part where the cupola is double; and by means of several staircases between the two superficies of the edifice, reaches the lantern; some other stairs lead to the great bronze ball, outside of which is an iron ladder which forms the ascent to the top of the cross. The view from the summit comprehends Frascati and Albano, the Latian hills, Tivoli, the Apennines, and the ancient Soracte. In fine weather the sea is also visible.

Having seen the whole of the first church in the world, we next pass to the

PALAZZO DEL VATICANO,
(*Vatican Palace.*)

According to some writers, Constantine the Great, after building the ancient cathedral, erected a magnificent palace near it for the habitation of the Popes; others attribute the foundation to St. Liberius, or Pope St. Symmachus, about the year 498;

but whoever was the founder, it is known that Charlemagne resided in it, when he was crowned emperor by Pope St. Leo III. Celestine III. was the first who repaired it, for in his time it was half ruined, and Nicholas III. in 1278, greatly enlarged it. Gregory XI. having removed the holy see from Avignon to Rome, inhabited this palace; and in 1378, the first conclave was held there. Amongst the popes who have embellished and augmented it, Julius II. is distinguished; he sent to Florence for the great Raphael Sanzio d'Urbino, and employed him to paint the four rooms well known by the name of that immortal artist. Leo X., who succeeded, made the triple portico in St. Damaso's court, from the designs of Raphael, who adorned it with stuccos and paintings, whence it has taken the name of *Raphael's Lodges*. Paul III., Pius IV., and Sixtus V., greatly augmented and embellished this building; and the last mentioned added another magnificent palace towards the eastern part of St. Damaso's court. Various popes have, since that time, repaired and beautified it, particularly Pius VI., who constructed a magnificent building to enlarge the museum made by Clement XIV., and which Pius VII., carried to perfection.

This immense edifice, which it may be said, is composed of several palaces, is 1163 feet long, and 775 broad. Although the architecture is neither symmetrical nor regular, having been built at different times, it is nevertheless the production of the most famous architects, such as Bramante,

Raphael, Pyrrhus Ligorio, Domenick Fontana, Charles Maderno, and Bernini. It has three stories, and contains numerous apartments, immense halls, large galleries, majestic chapels, long corridors, a magnificent library, a vast museum, and a delightful garden, twenty courts, eight large staircases, besides smaller ones, which amount to the number of 200.

The principal staircase called *La Scala Regia*, is by the side of the equestrian statue of Constantine the Great, placed in the vestibule of the porch of St. Peter's; it consists of two flights decorated with Ionic columns, from the designs of Bernini. It leads to the first and principal floor, and directly to the state-room made by Anthony da Sangallo, under Paul III. All the ornaments were painted by Pierin del Vaga and Daniel da Volterra. The frescos on the walls, representing various historical events, explained by inscriptions under the pictures, were painted by George Vasari, Horace Sommachini, Thaddeus and Frederic Zuccari, Francis Salviati, and Jerome Sieciolante. This splendid staircase leads to two magnificent chapels; that to the left, which is much handsomer than the other, is the

CAPELLA SISTINA,

(*Sixtus Chapel.*)

Its name is derived from Sixtus IV., who built it from the designs of Baccio Pintelli. The celebrated Michael Angelo Bonarotti, in the space of twenty months, without any help, painted the great

ceiling in fresco ; it represents the creation of the world, and other events of the Old Testament ; on the angles and lunettes are prophets and sibyls, the whole exquisitely designed and executed.

The immense fresco over the altar, representing the Last Judgment, is by the same great artist, who was three years employed on it ; it is regarded by every one as a masterpiece, though it is now much injured by the smoke of the tapers employed at different ceremonies. In the middle of the picture appears our Saviour and his Mother, surrounded by the apostles and a multitude of saints ; above, are angels carrying the symbols of his passion in triumph ; beneath, is a group of angels sounding the trumpet ; and still lower, are seen several skeletons resuming their bodies ; some are endeavouring to remove the earth that covers them ; and others are rising in the air to judgment. But the principal expression of the work is derived from the angels who aid the elect to ascend into heaven ; and, on the other side, the demons who are dragging the condemned to hell ; while their resistance produces horrible combats. To render this fine composition poetical, the painter has introduced Charon at the bottom of the picture, filling his boat with the condemned ; he has represented that demon as described by Dante, " Charon the demon, with fiery eyes, collects all the souls with a sign, and strikes those with his oar, who follow too slowly."

The fourteen pictures, painted under the entablature of this chapel, are by Luke Signorelli,

Cosmo Roselli, and Peter Perugino. The chapel to the right is the

CAPELLA PAOLINA,

(*Pauline Chapel.*)

It was erected by Paul III. from the designs of Anthony Sangallo. On the side-walls are six frescos: the first and third, to the right on entering, are by Frederic Zuccari; the middle one, and that opposite to it representing the Conversion of St. Paul and the Crucifixion of St. Peter, are by Bonarotti; the other two are by Laurence Sabbatini. The paintings of the ceiling are by Frederic Zuccari. In this chapel, during the Passion Week, is made the sumptuous exposition of the Sacrament.

The door opposite the Sistina chapel leads into the Ducal hall, painted by Raphael da Reggio, Paris Nogari, and Matthew da Sienna. Next to this hall are the

APPARTAMENTO BORGIA,

(*Borgia Apartments.*)

Built by Alexander VI. of that family. The ceiling of the first hall is painted in arabesque, by Pierin del Vaga and John da Udine, Raphael's scholars. Between these paintings are the seven planets, the twelve signs of the zodiac, and other celestial figures, executed by Pierin del Vaga, from Raphael's designs. In the following rooms are some paintings, by Peter Perugino and Bernard Pinturicchio, his scholars.

Next comes a suite composed of seven rooms,

In which is the chapel of St. Peter the Martyr, a Dominican; erected by Pope St. Pius V. The altar-piece is painted on wood, by George Vasari; all the other pictures were executed by his scholars, from his designs.

The visiter then enters the hall of Paul V., in which are three capital pictures, by Guido Reni, representing events in the life of Samson.

In the chapel of Nicholas V., dedicated to the protomartyr St. Stephen, are some fine paintings by John Angelico di Fiesole, Dominican, a pupil of Masaccio. The altar-piece is by George Vasari. On the second floor are the

LOGGE DI RAFFAELLO,

(Raphael's Lodges.)

Leo X. constructed these lodges from the designs of the great Raphael d' Urbino; they are composed of three floors, each having three wings, which surround the court of St. Damaso; in the first and third floors are pictures by John d' Udine, Roncalli, Pomarancio, Tempesta, Arpino, Paul Brilli, and others.

In the second floor of these lodges, and in the first wing are the famous paintings of the great Raphael, which have given name to the lodges; and here his bust, finely sculptured by Signor Alexander Deste, has been placed. This wing is composed of thirteen arcades, sustained by pilasters, which are adorned with antique basso-relievos, and arabesques from Raphael's designs, by John d' Udine, his best scholar in that style of painting;

but the most remarkable are the four fresco pictures on each of the ceilings, making altogether fifty-two; they represent the principal events of the Old Testament, and were executed from Raphael's cartoons, by Julio Romano, Pierin del Vaga, Pellegrino da Modena, Polydore and Mathurin da Caravaggio, and other of his excellent scholars. Of the first four pictures, the one over the entrance-door representing the Eternal Father dividing the light from darkness, is entirely by Raphael. The action of the Creator is expressed with a poetic enthusiasm, and an energy truly astonishing. These celebrated frescoes were copied by M. Meulemeester, an artist of Antwerp, and exhibited in London in 1823.

The pictures of the second and third wings are by Mark da Faenza, Octavian, Mascherini, James Semenza, Raphael da Reggio, Paris Nogari, John Naldini, Anthony Tempesta, and Lanfranco. Between the first and second wings is a door leading into the

CAMERE DI RAFFAELLO,

(Raphael's Chambers.)

These are the celebrated Vatican rooms, to which the amateurs of the fine arts run in crowds from all parts of the world to admire the master-pieces of the immortal Raphael d' Urbino, and his best scholars.

The greater part of these rooms had already been painted under Julius II., by Peter dal Borgo, Bramante da Milano, Peter della Francesca, Luke

Signorelli, and Peter Perugino; when, at the request of Bramante da Urbino, that Pope sent to Florence for Raphael to come and paint with the others, and ordered him to represent the dispute about the sacrament on one of the walls. When the work was finished, the Pope was so astonished, that he suspended all the performances of the other painters; and even commanded all that had been done to be effaced, as he wished the same incomparable artist to paint the whole of the rooms; but Raphael, out of respect for his master Peter Perugino, would not allow the ceiling he had painted, to be destroyed, it is therefore still remaining.

There are four of these rooms, the first of which from the subjects of the pictures, is called

SALA DI COSTANTINO,

(*Constantine's Room.*)

Raphael, after making the designs of the pictures in this room, began an oil painting on the wall opposite the windows, on which is seen the victory of Constantine the Great over Maxentius at *Ponte Molle*; but being prevented by death, he only completed the two side figures, Justice and Benignity; Julio Romano, his best pupil, having removed all the oil preparations, finished this great work in fresco, by order of Clement VII., leaving the two Virtues as Raphael painted them.

Julio Romano also painted the first picture to the left on entering; it represents the Apparition of the Cross to Constantine, while he harangued his soldiers, before the battle with Maxentius, and

is a capital performance. In the picture opposite, is Pope St. Silvester, baptizing the Emperor Constantine ; it is by Francis Penni, called the *Fattore* (Doer or Maker.)

On the fourth side, between the windows, is represented the Donation made by Constantine to St. Silvester, of the city of Rome: it is by Raphael del Colle. The Eight Popes between these pictures, are by Julio Romano ; and the fine *chiaroscuros* on the bases of the paintings, are by Polydore da Caravaggio ; but having been damaged, they were re-touched by Carlo Maratti. The ceiling of this room, on which, amongst several ornaments, is painted a Temple with a crucifix in it, expressing the exaltation of the Faith ; was executed long afterwards under Gregory XIII., by Thomas Laurenti, of Palermo. The pictures around the ceiling are by the brothers Zuccari. Then follows the

SECOND CHAMBER.

The first picture of this room represents Heliodorus, Prefect of Seleucus, king of Syria, who was sent by that prince 176 years before the Christian era, to pillage the temple of Jerusalem. Whilst preparing to commit this sacrilege ; at the prayer of the high-priest Onias, two angels and a cavalier were sent against him, who threw him down, and drove him from the temple. By an anachronism, Julius II. is introduced. This picture was designed by Raphael, who painted the first group ; the other, in which are various women, is by Pe-

ter da Cremona, Correggio's scholar; all the rest was done by Julio Romano.

In the opposite picture, Pope St. Leo I. is represented going against Attila, king of the Goths, who was advancing to pillage Rome: and who, frightened by the apparition in the air, of St. Peter and St. Paul with drawn swords in defence of the Pope, hastens to return back: The third picture in this room represents the miracle which happened at Bolsena to a priest, who, doubting of the real presence of Jesus Christ in the Eucharist, while going to consecrate it, saw some blood drop upon the communion cloth. Julius II. is introduced in this picture hearing mass.

The opposite picture represents the deliverance of St. Peter from prison, by an angel, who is freeing him from his chains: this is also by Raphael's hand. He has expressed four different lights in the most admirable manner; namely, that of the angel in the prison; and that of the same angel on the outside of it; the light of the moon in the midst of clouds; and a torch held by a soldier, which reflects in an extraordinary manner on his arms. Raphael executed this before Gherard delle Notti came to Rome. The ceiling of the room is painted in *chiaro-scuro*, by Raphael. The figures on the bases of the fore-named pictures, are by Pierin del Vaga, and the basso-relievos painted in yellow, are by Polydore da Caravaggio. The visiter then enters the

THIRD CHAMBER.

One of Raphael's most sublime works is assuredly the school of Athens, or school of ancient philosophers. The scene is in a fine portico decorated with magnificent architecture. In the middle of four large raised seats, are placed Plato and Aristotle, who are easily known as the fathers of the Grecian philosophy by their grave and imposing air; and their disciples are arranged in rows on each side. On the right side, among other figures, is Socrates, reasoning with Alcibiades. Diogenes is extended on the second seat with a book in his hand, and his porringer by his side. Underneath, on the right hand, is Pythagoras writing in a book; among his scholars who surround him, is one holding a little tablet, in which are engraved some musical consonants.

Under the forms of different sages, the excellent painter has represented some of the most noted men at that time. The figure of Archimedes, who is bending and tracing a sexagonal line with his compass, represents Bramante Lazzari the celebrated architect, a relation of Raphael. The young man who is kneeling, with attentive observation, is Frederick H., Duke of Mantua. Another, with his hand on his breast, is Francis de la Rovere Duke da Urbino, nephew of Julius II. The two figures to the left, of Zoroaster, who holds a globe, are the portraits of Peter Perugino and Raphael himself. This capital picture contains fifty-two persons, and in representing a school of

ancient philosophers, is at the same time a true school of painting; it has been considered as such by all artists, who think it inimitable.

The opposite picture represents the Dispute about the Sacrament: it is the first fresco painted in these rooms by Raphael, and is one of his finest performances. The invention of the subject, consists of an Altar in the middle, over which is a Sun, with the Sacrament, and in the air are seen the Holy Trinity, the Virgin, and St. John Baptist. By the sides of the altar are Four Doctors of the Latin church, with other holy fathers, and various saints of the Old and New Testaments, disputing about this profound mystery.

The third picture, over the window, is also by Raphael, and represents Mount Parnassus, on which are seen, in various fine groups, the Nine Muses, surrounding Apollo, who is playing on an instrument. Several poets, both ancient and modern, are dispersed upon the mount, amongst others are Homer, Horace, Virgil, Ovid, Ennius, Propertius, Dante, Boccaccio, Sappho, &c. &c.

The fourth picture, over the opposite window, represents Jurisprudence, expressed by the three Virtues, companions of Justice, namely, Prudence, Temperance, and Fortitude. By the sides of this window are two historical pieces: that, to the right, represents Justinian giving the Digests to Trebonian; the other, Gregory IX. committing the Decretals to a Consistorial Advocate. It is also by Raphael.

The ceiling of this room was painted by Raphael : it is divided into nine pictures, separated by an ornament of chiaro-scuro, on a gold ground. In the middle picture are several small Angels sustaining the arms of the church. The four circular paintings which correspond with the four underneath, represent Philosophy, Justice, Theology, and Poetry ; and the four oblong, express Fortune, the Judgment of Solomon, Adam and Eve tempted by the Serpent, and Marsyas flayed by Apollo. The chiaro-scuros around the base of the room, are by Polydore da Caravaggio, from Raphael's designs ; the others are by John d' Udine. Next comes the

FOURTH CHAMBER.

The finest painting, in this last room, represents the Conflagration of the *Borgo S. Pietro*, which happened in 847, under St. Leo IV. In this astonishing picture Raphael seems poetically to have imagined the burning of Troy, having introduced, among various episodes, a group of figures, that may be supposed to be Eneas carrying his Father Anchises on his shoulders, followed by Creusa his wife. This exquisite group was painted by Julio Romano : all the rest is by Raphael.

In the opposite picture, over the window, is represented the justification of St. Leo. III., before Charlemagne, the Cardinals, and Archbishops ; and his oath respecting the falsity of the calumnies raised against him.

The third picture represents the victory obtained by St. Leo IV. over the Saracens at Ostia; this is by John d'Udine, from Raphael's designs.

On the opposite wall is the coronation of Charlemagne, by St. Leo III., in St. Peter's, by Pierin del Vaga.

The paintings on the ceiling of this room are those which Raphael would not allow to be effaced out of respect to his master, Peter Perugino. The base of the room is painted in chiaro-scuro, by Polydore da Caravaggio.

Descending to the first floor of Raphael's lodges, at the end of the first wing, is seen an arch leading into a long gallery, called Bramante or Belvedere, containing a number of antique marble inscriptions, enchased on the wall, and divided into numerous classes; namely, the Greek and Latin monuments of the old Christians; the offices; the arts and commerce; the military; the consuls; the magistrates and the dignities: the Augustus' and Cesars; and lastly, sacred things and their ministers. This treasure of erudition was collected by Pius VI. and Pius VII.

There are also several altars, pillars with inscriptions, and other antique marbles.

The iron door in the middle of this gallery leads into the

BIBLIOTECA VATICANA,

(*Vatican Library.*)

It surpasses every other in Italy, in magnificence, and contains a rich collection of precious books, in

every language, and nearly forty thousand volumes in manuscript. It was commenced by Pope St. Hilary, in 465, in the Laterano palace, and has been augmented by several Popes, especially Nicholas V., who removed it hither. Sixtus V., finding the old library too small, built the new edifice from the designs of Domenick Fontana.

The immense room, forming the principal body of the library, is 216 feet long, 48 broad, and 28 high; the seven pillars that sustain the roof, divide it into two naves. The books are all enclosed in forty-six closets. The paintings are by Anthony Viviani, Paul Baglioni, Anthony Salviati, Ventura Salimbeni, Paul Guidotti, Paris Nogari, Cesar Nebbia, Avanzino Nucci, and other artists of that time.

To the right of the entrance, Scipio Gaetano has painted Sixtus V., and Domenick Fontana presenting him the plan of the library. It is a fine painting in oil colour. Over the entablature and windows, are represented some of the principal actions of that Pope, and between the windows, on the left side, are painted the most celebrated ancient libraries. On the pillars supporting the ceiling are seen the first inventors of the letters of different languages, which are formed over each figure, and explained by an inscription below.

In the middle of this grand saloon are two superb tables of Egyptian granite, black and white, with feet, and ornaments of gilt bronze. Near the last pillar is preserved a calendar in the form of a cross. There is also a superb spiral pillar of ori-

ental alabaster, 9 feet high, found in the Appian way: and opposite this pillar is a sarcophagus of white marble, found two miles beyond the Porta Maggiore; as well as an antique consular seat of marble.

Then follow two galleries opposite each other, being together 400 paces in length; they also contain closets filled with books, over which are placed some valuable Etruscan vases.

The left gallery is composed of six rooms; the first two are adorned with paintings, which represent different events under Sixtus V. The design of the cathedral, by Bonarotti, and the machine made by Fontana, for the erection of the Vatican obelisk, are worthy of attention.

At the end of the third room are two famous antique statues, seated; one represents St. Hippolyto, bishop of Porto; on his seat is engraved the celebrated Pascal Calendar. The other is the statue of Aristides of Smyrna, a celebrated Grecian philosopher and orator, whose name is written on the base, in Greek. In the middle of this room is an antique bronze chariot.

The fourth room contains a sacred museum, that is, a collection of antiquities belonging to Christianity, formed about 1750, by Benedict XIV. The basso-relievos enchased on the walls, have been taken from different sarcophagi of the ancient Christians, found in their cemeteries. The Church and Religion painted on the ceiling, are by Stephen Pozzi.

Then follows a very fine room called *de' Papiri*,

because it is hung with a number of ancient writings on the Papyrus of Egypt. This room is decorated with fine marbles, pillars of black and white granite, a porphyry frieze, and a beautiful marble pavement. The ceiling is painted in fresco, by the celebrated Raphael Mengs. He has represented History writing on the back of Time, with a Genius on one side, and Janus and Fame sounding a trumpet on the other. The same master has also painted here two figures representing St. Peter and Moses. In this room are two superb candelabras, made at Paris, and presented by Napoleon to the late Pope Pius VII.

The other gallery, to the right, is also composed of several rooms, containing closets full of valuable books, with large Etruscan vases over them; and fine pillars, six of which are of porphyry. The first two rooms are adorned with pictures of Arpino's school.

From the third room the visiter proceeds to a cabinet, containing a number of ancient and modern prints, collected by Pius VI. Bernardino Nocchi painted the four small pictures and the ceiling, on which are portraits of the most famous engravers.

Beyond this room is another, the doors of which have porphyry columns; there is a fine basso-relievo over two of them.

This gallery is terminated by an elegant cabinet filled with fine marbles and closets, in which are kept a number of precious antiques, such as intaglios, cameos, little statues of bronze, &c. The

iron door here, communicates with the principal staircase of the *Pio Clementino* museum.

Quitting this library, and continuing along the Belvedere gallery, between two columns, we arrive at an iron door, leading to the

MUSEO CHIARAMONTI,

(*Chiaramonti Museum.*)

The late pontiff, Pius VII., a great lover and protector of the fine arts, formed this superb museum, and it completes the one called *Pio Clementino*, to which it joins. In a long and magnificent gallery is seen a large collection of statues, busts, basso-relievos, and other monuments of ancient sculpture, which was arranged with the greatest possible taste and art, by the Marquis Canova, who was both the director and promoter of it.

Not to be too diffuse, we shall only mention the most remarkable objects.

At the beginning of the right side, is seen a capital statue of Mercury, larger than life.

On the left, are the statues of M. Aurelius and Commodus, naked, in the heroic style, holding a globe and a victory. On the other side of the gallery is a small statue of Pluto, seated, with the dog Cerberus. Above are two Fauns dancing, and a small Mercury in the middle. Opposite is a basso-relievo, with some masks finely sculptured. On the right hand, is a very fine colossal

trunk of a statue, and opposite, a group of Ariadne and Bacchus, adorned with basso-relievo, and placed on a beautiful urn, between two superb vases found at Ostia.

Opposite the iron door, between two Augustus' sacrificing, is a capital colossal statue of Antoninus Pius.

Next is a fine naked statue of C. Verus, with a globe and victory in his hand. Opposite, is an Esculapius, and a Venus, larger than life. On the right side is the god Mithras, killing a bull, in grey marble, and near it is a capital and almost colossal seated statue of Tiberius; it is in good preservation, of superior workmanship, and was found at Piperino.

Next is a Silenus and Tiger, between two Fauns.

Opposite is a colossal head of Isis or Cybele, veiled, with a necklace. On the right hand is a fine colossal statue of Antinoüs, and a head of Neptune.

Next is a veiled statue of Fortune, in good preservation, found at Ostia; and by her side is a Priestess of Isis.

A fine statue of Diana, larger than life, in the act of running. A small statue of Venus Anadyomene. Opposite is a fine group of Bacchus, and Bacchantes.

On the right side of the gallery is a fine bust of Pallas. A philosopher seated, and above is a fragment of Juno and Thetis.

Next a capital Caryatide, half-colossal, between Silenus and Faunus. Opposite is a fine statue of Peace, with a child, and cornucopia.

Above, is seen a very fine small head, apparently Bacchus crowned with poplar.

At the end of this gallery is a staircase adorned with granite columns, and some grotesque paintings, by Daniel da Volterra. It leads to an iron door, which forms the entrance to the

MUSEO PIO CLEMENTINO,
(*Museum of Pius Clementinus.*)

This splendid Museum, which owes the greater part of its magnificence to Pius VI., excels every other collection of antiquities from its size and the immense quantity of valuables of all descriptions that it possesses. The sublime productions of the Greek and Roman artists contained in it, and the valuable collection of curiosities from the ancient forums, baths, theatres, &c. &c., render it an object of the greatest interest.

We will now proceed to the

VESTIBOLO QUADRATO,
(*Square Vestibule.*)

It is adorned with arabesques, by Daniel da Volterra. On the right side on entering, is seen a recumbent sepulchral statue of a Matron, with drapery, lying on a bed. Opposite the window are placed all the monuments found in 1780, in the tomb of the Scipios, in the Sassi vineyard. They consist of a sarcophagus of Albanian marble,

now called peperino; with roses and triglyphs carved on it; the inscription, engraved on the front in very ancient Latin, proves it to have been the tomb of Cornelius Lucius Scipio Barbatus, great grandfather of Scipio Africanus, and consul in the year of Rome, 456. On this same sarcophagus is a bust of a young man crowned with laurels, supposed to be that of Ennius or L. Scipio, son of Gneus; and perhaps one of the three portraits mentioned by Cicero, as on the Scipios' tomb, two of which were the Scipios themselves, and the other the poet Ennius. Above are several inscriptions, enchased on the wall, which were found in the same tomb.

In the middle of this vestibule is the celebrated fragment of a statue of Hercules, called the *Torso di Belvedere* (Belvedere trunk). The famous Bonarrotti made this mutilated statue his study for a long time, and it has always been greatly admired by artists. The inscription states it to be the work of Apollonius, son of Nestor of Athens.

We then pass into the

VESTITOLO ROTONDO,

(*Round Vestibule.*)

In the first niche to the right is a fragment of a statue with drapery, and Grecian sandals, of excellent workmanship; and in the following niche is another fragment of a statue with drapery, very finely sculptured; it was much admired by the great Raphael. There are two other fragments, one of a woman seated; the other, a man with a

cornucopia, at his feet. In the middle of this vestibule is a large basin of violet marble fluted. Next is the

CAMERA DI BACCO,

(*Chamber of Bacchus.*)

In the middle of the room is a fine group of Bacchus with a faun, found at Murena, a farm of the Giraud family; and opposite the window is a large side of a sarcophagus, representing a sea-port, found in the Muiraga Vineyard in the Appian Way. On the wall facing, is another basso-relievo, belonging to a sarcophagus, on which are some sepulchral figures, with the nine Muses. The next object is the

PORTICO AL CORTILE,

(*Portico of the Court.*)

This portico surrounds a large octagon court, and is sustained by sixteen granite pillars and several pilasters, finely intermixed with arches, some flat and others round. It contains a number of capital sculptures; and is sometimes called the *Statue Court*. On the right side is a sarcophagus with a fine basso-relievo, representing a Bacchanal, which was found in building the new sacristy of St. Peter's. The next sarcophagus is remarkable for its inscription in Latin and Greek, proving it to have been the sepulchre of Sextus Varius Marcellus, father of Heliogabalus. Opposite is a recumbent figure of a woman.

On entering the first cabinet in the great niche,

is seen the exquisite statue of Perseus holding Medusa's head, from the chisel of the Marquis Canova; the two Pugilists also, by the same artist, are much admired for their style and expression. The sarcophagus, on the right side of this statue, is adorned with several figures of Bacchantes, and a basso-relievo, representing marine monsters; in the middle is this inscription: *Clavi Navatiani, &c.* On this sarcophagus is a funeral urn of alabaster, finely preserved; and on the wall is enchased a basso-relievo, representing a Bacchanal. The opposite sarcophagus has a basso-relievo, representing Agamemnon's death. In the niches by the arch, are the statues of Mercury and Pallas.

Beyond this cabinet, continuing under the piazza, is seen a sarcophagus with a basso-relievo, representing Bacchus followed by all his retinue. On the front of another sarcophagus are represented the Games of the Circus, performed by Gentii; a statue of Fortune is placed on this marble. On another sarcophagus is an old man kneeling before the conqueror; and over this is part of a sarcophagus with a basso-relievo, of the four Seasons, of exquisite workmanship.

In the great niche following, is a statue larger than life, of Sallustia Barbia Orbiana, wife of Alexander Severus, represented as Venus with Cupid; on the base is engraved this inscription: *Veneri Felici Sacrum Sallustia Helpidus, D. D.* On the opposite side over the arch, is a small urn with *Q. Vitellæ* inscribed. Next is a large sarcophagus

with a basso-relievo, representing Achilles killing Penthesilea, Queen of the Amazons.

In the second cabinet, in a large niche, is one of the finest statues in the museum; although commonly called the Antinoüs of Belvedere, it really represents a Mercury, from which, time has taken away the attributes found on the other statues of that divinity. There are also statues of the god of gardens, and a young Hercules with a cornucopia.

Quitting this cabinet, appears a sarcophagus with the fable of Diana and Endymion; and another, with various Nereids carrying Achilles' arms, on which is placed a very fine fragment of a nymph on a marine monster. By the sides of the door leading to the room of animals, are two beautiful columns of antique green marble; and two mastiffs, capitally sculptured.

In the piazza likewise is a sarcophagus, on which is represented a battle with the Amazons; and another sarcophagus with the seizure of Leucippus' daughters by Castor and Pollux. Above is seen enchased on the wall, a basso-relievo representing the Genii of the Bacchanals; over which is a Bacchante or Nymph sleeping.

In the great niche of the following cabinet, is placed the celebrated group of Laocoon with his two sons; found near the baths in Titus's palace. This group was regarded by Pliny as a miracle of the art, and is certainly superior to every other work of the kind, in forms and composition. It is particularly admired for the look of violent

agony expressed by these three figures, and occasioned by the bites and windings of two immense serpents, sent by Minerva. It was the work of the celebrated Rhodian sculptors Agesander, Polydore, and Athenodorus.

Next is a very fine basso-relievo, representing the daughters of Niobe shot by Apollo and Diana. Over this is a sarcophagus enchased on the wall, on which are two Bacchantes with a bull. In the niches by the sides of the arch are two statues, one of the muse Polyhymnia; the other of a Nymph, found near the Temple of Peace. On quitting the cabinet is seen a large granite urn; over which, on the wall, is enchased a large fragment of basso-relievo, representing Rome, accompanying a victorious emperor; it probably belonged to some triumphal arch. In a large niche near it, is seen a statue of the Genius of Augustus, in a Toga, veiled, with a cup and cornucopia. There is also a hermes, with a very fine head of Antisthenes, found at Tivoli in Adrian's villa.

In the next cabinet in the great niche, is the celebrated and incomparable statue, called the Apollo of Belvedere. It was found towards the end of the 15th century, at Capo d' Anzio, and brought to the Vatican under Bonarotti's direction, by command of Julius II. It has been considered by every one as the finest of all the Greek statues existing, expressing at the same time a perfect idea of beauty and the majesty of a deity.

On the wall is a basso-relievo, representing a chase, and in the niches under the arch are the

statues of Pallas and Venus victorious. On the outside of the cabinet is a basso-relievo of Gany-medc. On another sarcophagus is a basso-relievo, representing the history of Protesilas; he was the first of the Greeks killed under the walls of Troy by a dart. The subject is expressed by the soul quitting his body, by Mercury receiving it, and by the favour granted to Laodamia. Next are two pillars differently worked. Continuing the tour of the piazza, may be seen a fine basin of green basaltes, found near the baths of Antoninus.

The court also contains some fine basso-relievos and other antique marbles.

The visiter next passes to the

SALA DEGLI ANIMALI,

(*Hall of Animals.*)

It is divided into two parts by a vestibule, decorated with four pillars, and four granite columns. The pavement of this vestibule is covered with Mosaics; that near the entrance represents a she-wolf; and, in the middle, amongst various birds and arabesques, is an eagle devouring a hare; this was found at Palestrina. On the other side, near the entrance to the chamber of the Muses, is an antique Mosaic of a tiger.

This large hall contains a valuable collection of animals placed on stone tables, &c.: the principal are a griffin of beautiful alabaster, on a base finely worked; a small naked figure on a horse galloping; and a fine group of Hercules killing the triple Geryon and carrying away the oxen. In a niche,

ornamented with two columns of red granite, is the famous statue of Meleager. This figure is placed on a pedestal formed of two sides of a sarcophagus, on which is a basso-relievo, of two lions tearing two horses.

In the middle of this hall is the celebrated colossal statue of the Nile, surrounded by the figures of sixteen children. The sphinx, the crocodile, the ichneumon, and the basso-relievos on the base, allude to the navigation and productions of Egypt. This fine group was found near the church of Minerva.

In the other part of this great hall is an ox almost as large as life, on a marble base, with a figure, in a Phrygian cap, about to kill it; it represents a sacrifice. Here also may be seen an Europa seated on the bull; a fine group of Hercules killing Diomedes and his horses; and a tiger tearing a lamb. In the centre of this part is a very fine statue of Tiberius, almost colossal, and there are numerous other animals and fine antique marbles. Next to this hall, is the

GALERIA DELLE STATUE,

(Statue Gallery.)

Amongst the numerous statues in this magnificent gallery, the most remarkable on the right side are, Cladius Albin in armour; a half figure of Cupid, an heroic statue naked, unknown; a veiled statue of Pudicity; a Minerva with a bare head, a bronze helmet on her right side and an olive branch on the left; a capital statue of Caligula; a charming

group of a Nymph seated with a Satyr, a fine Amazon; a Juno; and a young Hercules. The two seated statues before the arch at the end of this gallery are very remarkable; they represent the Greek poets, Posidippus and Menander.

On the other side may be seen an Apollo with a portrait of Nero; a Septimius Severus; Neptune; Adonis wounded; Bacchus recumbent; a fine group of Esculapius and Hygeia; a Venus, supposed to be an ancient copy from the famous *Venus*, by Praxiteles; a recumbent statue of *Faema Nicopolis*; a half naked statue of a Danaïd with the bucket full of holes; a fine Diana Huntress with her dog; the busts of the Nile and Tiber; an equestrian statue of Commodus; a Silenus; Hygeia; Jupiter with thunder; a spear and eagle. Between two columns of antique yellow marble is a beautiful statue, supposed to be Cleopatra, but more probably Ariadne deserted by Theseus. Then come the

STANZE DE' BUSTI,

(Rooms of the Busts.)

The busts are distributed into three rooms, divided by three arches, sustained by columns of antique yellow marble and fine pilasters. The most remarkable in the first room are, a Head, supposed to be Domitia's; Titus; Mark Aurelius; Julia Mammea; a head of a Woman laughing; Alexander Severus; a capital head of Julius Cesar; one of Augustus; a fine head of a Man; Philip the younger, of porphyry; and a very fine head

of an old Woman. In the middle of this room is a group of Nymphs dancing, sculptured round a pillar.

The most distinguished in the second room are, the busts of Septimius Severus, Antoninus Pius, Serapis in basalt, Tiberius Cesar, Nerva, Scipio, Claudius, Antinoüs, a very fine Sabina, Adrian, and a capital head of Julian Didius.

The third room contains a great number of marbles ; amongst the finest are the busts of Isis, veiled and crowned with serpents ; Silenus and a Faun. In the niche, at one end of the room, is the celebrated statue of Jupiter, seated on the Eagle, with the sceptre and thunder in his hands. This room also contains a head of Marcia Ottacilia, wife of Philip the elder ; Flaminius with a sacerdotal cap on his head ; a head of one of the prisoners on Constantine's arch ; and two portraits on one block of marble, supposed to be Cato and Portia,

From this room we enter an apartment, containing several antique marbles. Near it is the

GABINETTO,

(*Cabinet.*)

Pius VI. constructed this cabinet under the direction of Michael Angelo Simonetti ; the ceiling was painted in oil by Dominick di Angelis, who, in the middle picture, has represented the marriage of Ariadne and Bacchus : on the four pictures around, are seen Paris giving the apple to Venus ; Diana and Endymion ; Venus and Adonis ; and Paris refusing to give the apple to Minerva.

This cabinet is decorated with eight columns, and as many pilasters of alabaster. There is a frieze all round carved with festoons, &c., of ancient workmanship. Over the door is a basso-relievo, with several of Hercules' labours. In the first niche, to the right, is a statue of a Faun in red marble, found at Adrian's villa, and between the columns is a statue of Paris in a Phrygian dress. Above is a basso-relievo, representing various traits of Hercules. In the niche, between the windows, is a fine statue of Minerva, over which is enchased an antique Mosaic, representing some objects of the Nile. Beyond the second window is seen a charming statue of Ganymede, above which is another basso-relievo, representing the strength of Hercules. In the niche near it is a very fine statue of Adonis or Apollo.

Over the door leading to the gallery is another basso-relievo of the strength of Hercules. At the other side of the cabinet, is the statue of a female dancer, placed on an antique Cippus, with the inscription *Liciniæ Crassi*, &c.; over this, on the wall, is a basso relievo, on which is the Chariot of the Sun. Near it, is a beautiful statue of Venus issuing from the bath; and on the wall is a basso-relievo, of the Apotheosis of Adrian. The last statue, near the door, is a fine one of Diana; and in the basso-relievo over it, is another chariot of the sun with several divinities.

Under the niches are four porphyry seats, with bronze feet. The pavement of this cabinet is covered with a superb Mosaic, exquisitely worked,

found at Adrian's villa; it is surrounded with a festoon of different fruits and leaves intermixed with ribbon; and on a ground of white Mosaic, are four small pictures, three representing ancient masks; and the fourth a landscape, with goats and shepherds.

In the passage leading to the gallery is a statue of a Faun dancing; and opposite is a small one of Diana; near which is seen on the wall a basso-relievo, of very fine workmanship, representing three Conquerors at the Athletic games, with vases, palm branches, and the names of the conquerors in Greek. Opposite the room of the animals, is an antique pedestal, sculptured on the sides, and having, in front, an old Bacchus with Fauns. Upon this pedestal is a capital equestrian statue of Commodus combating with wild beasts.

Returning to the Hall of the Animals, and crossing its vestibule, by the right side, the visiter enters the

SALA DELLE MUSE,
(*Chamber of the Muses.*)

This splendid room is sustained by sixteen pillars of Carrara marble, with antique capitals. The pavement is composed of antique Mosaic, representing different Actors, and in the middle is a head of Medusa. The ceiling is painted by Thomas Conca; the subjects allude to the monuments contained in the room.

Around this room are a number of hermes, and the statues of the Muses, found in 1774, in Cas-

sius' villa at Tivoli, together with the hermes of the seven Sages of Greece. The first to the right is Melpomene, whose head, crowned with vine-leaves, is very beautiful; it is distinguished as 'Tragedy' by the mask and the poniard which she holds. Next is a hermes of Aristippus. Next is 'Thalia, the comic Muse, seated with a timbrel and a comic mask; the hermes of Eschines, his name written on his breast in Greek; it is the only portrait remaining of that great orator. Next is the statue of Urania, the Muse of Astronomy; the hermes of Demosthenes the orator; the statue of Calliope, the Muse of epic poetry. Then comes the hermes of Antisthenes, with his name in Greek, the first likeness discovered of the founder of the Cynic sect. The statue crowned with flowers, with the hands enveloped in drapery, represents Polyhymnia, the Muse of rhetoric. Near it is a hermes of Metrodorus.

Next is a double hermes, one with a likeness of Thales, the other of Bias; a hermes of Alcibiades, with his name in Greek, the first portrait found of him with an inscription; a hermes of Aspasia veiled, her name written in Greek, at the foot, the only portrait of her; a statue of a woman seated with a book, probably Sappho; a hermes of Pericles unique, with a helmet on his head, and his name in Greek, found at Tivoli, in Cassius' villa; a hermes with an unknown head; one of Solon, without a head, having a Greek inscription; a hermes of Pittacus, without a head; an unknown hermes; a hermes of Bias, his name, and a Greek sentence written on his breast; a unique statue of

Lycurgus; a fine hermes of Periander of Corinth, with his name, and a sentence in Greek; an unknown head; a double hermes, one side representing Homer, the other supposed to be Archilochus; a head of Diogenes the Cynic; the statue of Erato, the Muse of lyric poetry, with a lyre; a hermes with closed eyes; a seated statue of Clio, the Muse of history; a hermes of Socrates, with his name in Greek; a fine statue of Apollo, with Marsyas, sculptured on his lyre in basso-relievo. A hermes of a warrior, with a helmet; and a seated statue of Terpsichore, the Muse of dancing, with a lyre in her hand; a hermes of Zeno, with his name in Greek; a statue of Euterpe holding flutes; a hermes of Euripides, the famous Greek tragic writer; a double hermes, with Bacchanal heads; a small hermes of Sappho; an unknown head; a young man disguised as Diana; a hermes of Aratus, a Greek poet; a small bust of Sophocles the tragic poet, his name written in Greek; and a hermes of Thales, without a head, his name, and a sentence written in Greek. There are some basso-relievos enchased on the wall, representing combats of the Centaurs, and the birth of Bacchus.

Under the arch of the great door, leading to the Round Hall, are two niches: in one of them is the statue of Pallas, under which is a basso-relievo, with a festoon and a Medusa: and in the opposite niche is the statue of Mnemosyne, mother of the Muses, with the name on the base in Greek. Over the arch is a medallion of Juno. We then enter the

SALA ROTONDA,

(Round Hall.)

It is sustained by ten large fluted columns of Carrara marble, the capitals of which are exquisitely worked by Franzoni, and is lighted by ten windows, and a large circular opening in the middle. The whole of the architecture is by Simonetti. This superb hall contains statues and colossal busts; they are placed on blocks of porphyry, with bases very finely sculptured, some ancient and some modern. The pavement, which is the largest antique Mosaic existing, was found at Osttricoli; in the middle of it is a Medusa's head, surrounded by festoons, marine monsters, &c.

On the right side, beginning at the door, may be seen a large bust of Jupiter; Faustina the elder; one of Adrian, formerly in his mausoleum; another of Antinous; a hermes, representing the Ocean; a bust of Jupiter Serapis, crowned with the seven planets; a head of Claudius, with a crown; a colossal bust of Plautina, Trajan's wife; a colossal head of Julia Pia, and a colossal bust of Pertinax, with a helmet. Near the door also are two large hermes as Bacchantes, representing Tragedy and Comedy; they were found at Tivoli, in the theatre of Adrian's villa.

The colossal statue in this room, on the right side, represents Melpomene. Next are the statues of Juno and Nerva, almost colossal, of Grecian sculpture; another colossal Juno, clothed

with a goat's skin, and armed; another of Commodus. Lastly, is the famous statue of the sleeping Faun, of Greek workmanship, a masterpiece of sculpture. In the middle of this room is a large porphyry basin, 44 feet in circumference. We next enter the

SALA A CROCE GRECA,

(Hall of the Greek Cross.)

The door of this room is singularly magnificent, the posts are of red oriental granite, and of the same material are the two pieces of columns by the sides, over which are two colossal Egyptian statues of red granite, found at Tivoli: they sustain an entablature under the form of Caryatides, and on the frieze, in letters of gilt bronze, is inscribed, *Museum Pium*. On the same entablature are two fine vases of red granite, and in the middle is an exquisite antique basso-relievo, representing gladiators combating wild beasts.

Beginning the tour of the room on the right side, is seen a half naked statue of Augustus, and on the wall over it is enchased a griffin in basso-relievo. On an antique bracket is placed an Egyptian idol of antique black marble. On a cippus is a naked statue, almost colossal, of Lucius Verus, as a youth, found at Palestrina.

Before the window is placed the large urn of red porphyry, which served as a tomb for St. Constance, daughter of the Great Constantine, and was found in her church; it is adorned with basso-relievo. Opposite the statue of Lucius Verus, is

another of a Muse seated, holding a book. On the pilaster is a small Egyptian idol of black marble, and underneath is a very fine sphinx of red granite. There is also a cippus with a statue of Venus near a vase, and a large sphinx of black and white granite. On the wall, by the side of the arch sustained by two granite columns, is a basso-relievo of two children and a lion's head; and on the other side a Bacchanal. Underneath is a colossal sphinx. In a niche is a statue of Erato, holding a lyre, over which on the wall is a basso-relievo with three Muses, which correspond with three opposite. On a large base is an Egyptian idol of black marble, and under it is a sphinx of red granite; in a niche is a seated statue of Euterpe, and near her is a woman veiled. Above on the wall is enchased a Victory, and opposite to it is another.

Here is also the large porphyry urn, or tomb of the Empress St. Helen, found at *Tor Pignattara*; it rests on two lions' heads, and on the sides are sculptured prisoners, almost in relievo; the cover is adorned with children, festoons, lions, &c.; there are also the busts of St. Helen and Constantine the Great. Near this is a naked statue of a man; and another larger than life, in a toga. On an antique bracket is an Egyptian idol, and in the last niche is the statue of a young man veiled. The pavement of this fine room is adorned with Mosaic, found at the ancient *Tusculum*. We pass from this room to the

PRINCIPAL STAIRCASE OF THE MUSEUM.

This magnificent staircase is of Carrara marble, and is divided into three flights, two of which lead to the upper galleries, and the other to the library. It is decorated with twenty-two columns of oriental granite; the rails are of bronze, and the entablature is sculptured in marble. On the first landing-place are two fine statues of rivers, that of white marble represents the Tigris, the other of grey marble is the Nile. Below, at the head of the middle flight, is seen the door of the library, with posts of red granite, and an iron grating with glass. In a niche here is a statue of Ceres with ears of corn. The principal door made from the designs of Joseph Camporesi, forms a grand entrance to the museum on the outside; it is adorned with two columns of Cipollino. Four arches in the interior lead to the museum, the gardens, the street, and the court of the archives. Around these arches are eight niches; the whole is of marble.

Returning back to the middle division of the staircase, and then ascending the other two to go to the upper galleries, on the right side is the

CAMERA DELLA BIGA.

(*Biga Chamber.*)

This fine circular room is adorned with four niches between eight fluted columns of marble. In the middle of the room is an ancient marble Biga,

finely sculptured. On the right side is a statue of Perseus; and in the niche is a statue with a long beard, and the name of Sardanapalus, founder of the Assyrian empire, engraved on the mantle. Next is a Bacchus, of fine workmanship.

On the other side is a statue of Alcibiades with his foot upon a helmet, as mentioned in the Greek inscription in the chamber of the Muses: in the niche is a veiled statue with singular drapery, in the act of sacrificing; underneath is a small sarcophagus, with the Genii of the games of the Circus. Next is a naked statue of Apollo with a lyre; on the other side is an Athlete, and in the niche is a statue of Tiberius, in a toga, with excellent drapery; under it is another sarcophagus, with games of the Circus. The next statue is the Athlete, copied from that of Myron; on the other side of the window is a statue of an Auriga of the Circus; in the niche is a robed statue of Augustus holding a book; and lastly, the statue of an Apollo, called Sauroctone. Next comes the

GALLERIA DE' CANDELABRI,

(Gallery of the Candelabras.)

The entrance to this long and magnificent gallery is through an iron grating. It was erected by M. Angelo Simonetti, under Pius VI. and is divided into six parts by as many arches, each sustained by two marble columns. It contains a great quantity of antique marbles, consisting of Egyptian statues, pillars, cups, vases, candelabras,

&c. Descending the grand staircase of the museum, we enter the

GIARDINO VATICANO DETTO DI BELVEDERE,

(Vatican Garden, called the Belvedere.)

Nicholas V. formed this delightful garden which was greatly enlarged by Julius II. under the direction of Bramante Laszari, who designed the four sides that surround a vast parterre. In the middle of the principal side are two peacocks, and a large niche, before which is an immense bronze pine apple, said to have been placed on the top of Adrian's mausoleum. On the ground is the Egyptian obelisk with hieroglyphics broken in three pieces, found near the Castrense amphitheatre; it formerly stood in Aurelian's Circus. Near this garden is another, in which Pius IV. built a beautiful cassino, from the designs of Pyrrhus Ligorio. It contains some fine columns and statues, as well as several paintings, by Baroccio, Frederic Zuccari, and Sapi Titi. There are some very fine water-falls in this garden.

In the other garden is the pedestal of the pillar of Antoninus Pius, which was erected in his Forum, by his sons M. Aurelius and L. Verus. This fine monument was found in 1705, at Mount Citorio, in the garden of the missionary priests, together with its pillar, consisting of one piece of red granite, 18 feet in circumference, and 56 in length; but being greatly damaged by a fire in

1769, it has been used to repair the three obelisks erected by Pius VI.

This pedestal is formed of one block of white marble, 11 feet 8 inches high, and 13 wide, and adorned with capital sculptures. On one side is a modern inscription in bronze, corresponding with the ancient; on the opposite side is a basso-relievo representing the Apotheosis of Antoninus Pius, and Faustina his wife, who are carried to heaven on the back of a winged genius, holding a globe in his left hand, on which is a serpent. At the foot of the genius is an allegorical figure holding an obelisk, symbol of immortality. Opposite this is a figure seated, representing Rome, the left hand leaning on a shield, on which is the wolf with Romulus and Remus. On the other sides are figures in semi-relievo, of soldiers on horseback with military ensigns, similar to those carried round the funeral pile of the Cesars.

Quitting this garden, near the back part of St. Peter's, we have a fine view of the exterior architecture of that astonishing edifice, executed in travertine, by Vignola, from the designs of the great Bonarotti.

On the place before St. Peter's sacristy is *St. Martha's church*, erected by Paul III. It contains some fine paintings, two of which are by Lanfranco; they represent St. James with St. Anthony, and St. Ursula. The crucifix in the last chapel is finely sculptured, by Algardi.

At a short distance is the *Mosaic School*, consisting of numerous rooms, in which are disposed

upwards of 17,000 enamels. The Mosaic pictures in St. Peter's, and elsewhere, prove the utility of this art as ancient as it is valuable, since by its exact imitation, it renders the best pictures almost eternal, by preserving them from the ravages of time.

At a little distance is the

CHIESA DI S. MARIA, IN CAMPO SANTO,
(*Church of St. Mary, in the Holy Field.*)

This edifice was erected by St. Leo IV., and called *Campo Santo*, because there was once a cemetery on this spot, where it is said St. Helen placed a quantity of earth, brought from the Holy Sepulchre at Jerusalem. The deposition of the cross on the great altar, is by Caravaggio, and the side pictures are by James di Hasse d' Aversa; on the right side of the altar is a child weeping, an exquisite sculpture, by the celebrated Quesnoy. The altar-piece in the next chapel, and the frescos, are by Polydore da Caravaggio.

Crossing the *Piazza S. Pietro*, behind the colonnade is the *Porta Angelica*, through which we pass to the

MONTE MARIO,
(*Mount Marius.*)

Most travellers ascend this mount in order to enjoy the delightful view of Rome and its environs, which its summit commands. It was anciently called *Clivis Cinnae*; but took its present name from Marius. Millini, who built a charming villa

on the summit, now possessed by the Falconieri family.

On the side of this mount is the *villa Madama*, so called because it belonged to Margaret the daughter of Charles V. ; it is now the property of the court of Naples. The cassino was begun from the designs of Raphael, and finished after his death by Julio Romano, who painted the portico, the frieze of a hall, and the ceiling of a room, assisted by John da Udine, who was also an excellent scholar of the immortal Raphael. The villa is now occupied as a farm, and the cassino converted into a granary is falling to decay.

ENVIRONS.

As there are many very interesting objects in the environs of Rome, we shall give a succinct account of the most remarkable; beginning with the

CITTA DI TIVOLI,

(*Town of Tivoli.*)

Quitting Rome by the *Porta S. Lorenzo* (St. Laurence's gate) at a distance of 18 miles, stands this town, situated in the ancient *Latium*, now called *Campagna Romana* (Roman country); its former name was Tibur, from Tiburtus, who founded it 462 years before Rome. It was subjected to Rome, by Camillus, in the year 403, of that city; and was much frequented by the most noble Romans, on account of its fine situation, and the salubrity of the air. Several magnificent edifices were built round it.

In the consular road, leading to Tivoli, were many magnificent tombs, of which some remains are still to be seen.

Four miles beyond St. Laurence's gate, is the river Teverone, the ancient *Anio*, which has its source in Abruzzo, a province of Naples; and,

after passing through Tivoli, where it forms the great cascade, unites with the Tiber, near *Ponte Melle*. We cross this river over the *Ponte Mam-molo*, built by Mammea, mother of Alexander Severus.

Eight miles beyond this bridge, is another called

PONTE DELLA SOLFATARA.

The water that passes under this bridge is almost blue, and has a very unpleasant smell of sulphur ; whence the name Solfatara. The source which is only about a mile distant to the left of the consular road, forms a lake, that often inundates the neighbouring country ; Cardinal Hyppolito d' Este, therefore, whilst governor of Tivoli, made the canal, by which the water of the lake, in a space of two miles, leads to the Teverone, and discharges itself.

Continuing in the left road along the canal, at a mile's distance, is the

LAGO DELLA SOLFATARA, DETTO DELLE ISOLE NATANTI,

(*Lake della Solfatara, called Lake of the Floating Islands.*)

It is somewhat less than a mile in circumference, and about 135 feet deep. The bituminous, and other vapours that continually exhale from this lake, uniting with the dust, herbs, &c., blown about by the wind, become condensed, and form different bodies on the water, which, from their

lightness, swim on the surface, and are called for that reason *Isole Natanti* (floating Islands.)

The ancients attributed great virtues to this water, by them called *Albulæ*; for which reason they consecrated a neighbouring wood and fountain to the god Faunus, whither the people ran in crowds to consult the oracle; and to which king Latinus also went, before he concluded the marriage of his daughter Lavinia with Turnus.

M. Agrippa's baths, frequented also by Augustus, were near this lake. Some fine marble pillars, and pieces of a leaden conduit have been found here.

Not far from the lake are two smaller ones, called *delle Colonette* (little columns) and St. John's, which probably communicate with the other lake.

After walking a mile towards Rome, we see the

LAGO DE' TARTARI,

(*Tartar Lake.*)

It is called the Tartar lake, from its waters, which deposit tartareous and calcareous matter. These continual depositions have much diminished its circumference; and there are seen herbs, reeds, &c., enveloped with this matter, which afford great pleasure to the lovers of natural history.

Returning to the great road, after passing the *Solfatara* bridge, at two and a half miles' distance, we again cross the Tevereone, over the *Ponte Lucano*, built by Plautius Lucanus, in order to pass

to his possessions, which were separated by the river.

Near this bridge is the

SEPOLCRO DELLA FAMIGLIA PLAUZIA,

(Tomb of the Plautius Family.)

This magnificent tomb was erected in Vespasian's time by the illustrious Plautius family. It is of Tivoli stone, called Travertine, and is built in the form of a round tower, with the entablature in the middle, similar to Cecilia Metella's tomb. It stands on a square base which was surmounted by many Ionic pillars, only a few fragments of which remain, near the road. Some vestiges of inscriptions may also be seen. The repairs, at the top of this monument, prove that it was used as a fortress during the civil wars in the dark ages.

Two miles beyond this tomb is the

VILLA ADRIANA,

(Adrian's Villa.)

The Emperor Adrian, after having travelled through the Roman empire, endeavoured to collect in this villa the most curious and valuable objects that he had seen in Greece, in Asia, and in Egypt; so that it contained a number of edifices in a circuit of seven miles. His successors despoiled it of great part of its riches; and it was also ruined by the Goths, who took refuge there.

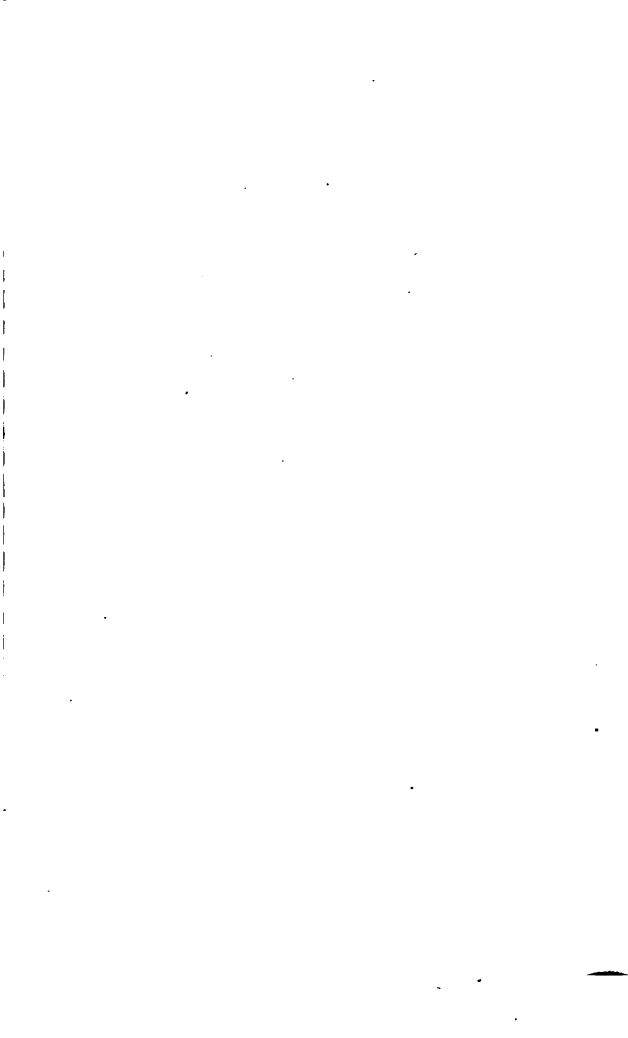
The remains of buildings still visible, and the extraordinary number of marbles which have been dug up, and are now preserved in the museums

and galleries of Rome, serve as testimonies to the magnificence of this celebrated place.

This superb villa contained three theatres; one of which is better preserved than any other known, for there are still seen, some vestiges of the seats, of the scenery, the orchestra, and the actors' rooms; besides a riding school; the temple of the Stoicks, with seven niches for statues; a maritime theatre surrounded by piazzas; a library, of which some rooms, with paintings on the ceiling, are still seen; the temples of Diana and Venus; the Imperial palace, two stories high; the temple of Apollo, in which were niches for the nine Muses; the quarters of the Pretorian Guards, vulgarly called the *Cento Camerelle*, so named from a number of small rooms divided into three floors, which had no interior communication, but a door to each chamber, that served as a window; the Baths for the men and for the women, four saloons of which remain; the Temple made to imitate that of Serapis, in Egypt; the Elysian Fields, and several edifices, of which scarcely any traces remain.

Returning to the Tivoli road, before we enter that town, is seen a delightful walk, corruptly called *Strada di Casciano*, because the country-house of Cassius in which the conspiracy against Julius Cesar was planned, was situated there.

On entering Tivoli, by the *Porta Santa Croce* (Holy Cross) is seen the celebrated



Tempio della Sibilla a Tivoli?



Sepolcro di Cajo Cestio

TEMPIO DELLA SIBILLA,

(Temple of the Sibyl.)

It is of very elegant architecture. Plutarch says, that Numa Pompilius erected the temple, in honour of Vesta, of a circular form, to represent the Universe; all antiquaries therefore believe this to have been Vesta's temple, and that the real temple of the Tiburtine Sibyl is that near it, now converted into St. George's church. This however is commonly called the Sibyl's Temple. The exterior and interior walls are covered with small squares, a sort of work called by the ancients *opus reticulatum*. This superb temple is 23 feet in diameter: it was surrounded by eighteen pillars; but only ten are left; they are of travertine, fluted, of the Corinthian order, and 19 feet high, exclusive of the capital; the entablature is adorned with festoons, and heads of oxen. The beauty and picturesque effect of this temple is greatly augmented by its situation on the summit of a rock, above a large valley, and opposite the great cascade of the river.

To the left of this temple is the one commonly thought Vesta's, but by the best antiquaries believed to be the real temple of the Tiburtine Sibyl. It is of travertine, of an oblong form, adorned with four Ionic pillars in front.

Near the temple of the Sibyl is an inn called La Sibilla, and at a short distance is the

GROTTA DI NETTUNO,

(Neptune's Grotto.)

The descent into this grotto is by a winding staircase, constructed by General Miollis the French governor of Rome in 1809. The waters of the Teverone, after forming the great cascade, are precipitated down a narrow path into this horrible abyss, called *Neptune's Grotto*; where they have formed arches and caverns. The different reflections of the light in this place, on the arcades and shelves, and the quantity of water dashing with fury against the rocks, and then breaking, form a contrast highly astonishing and interesting to strangers.

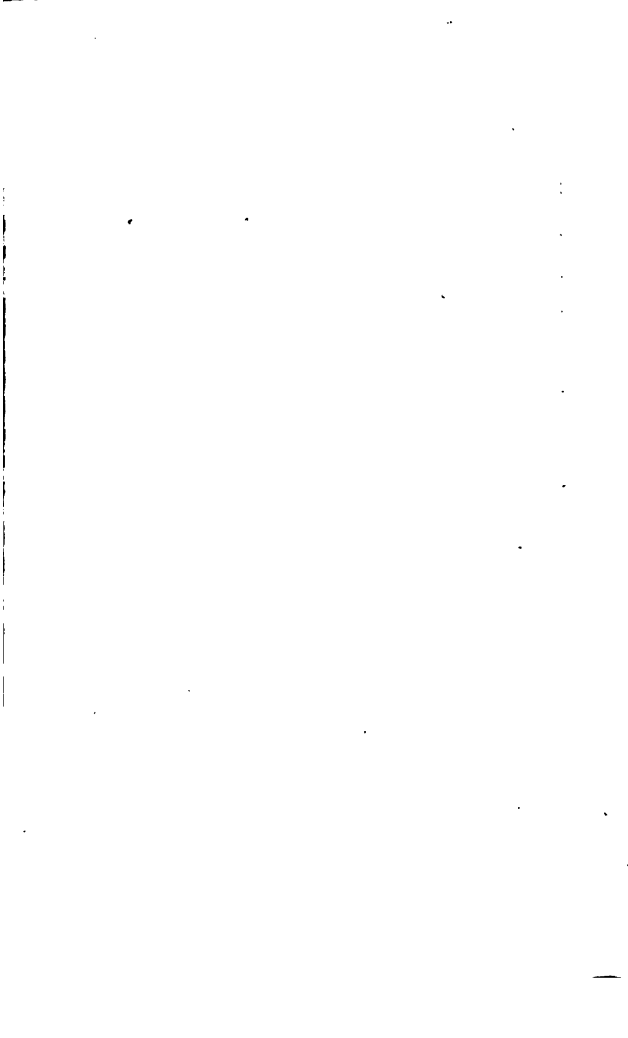
Returning up from this grotto, and then descending a narrow staircase cut in the ground, we enter the

GROTTA DELLE SIRENE,

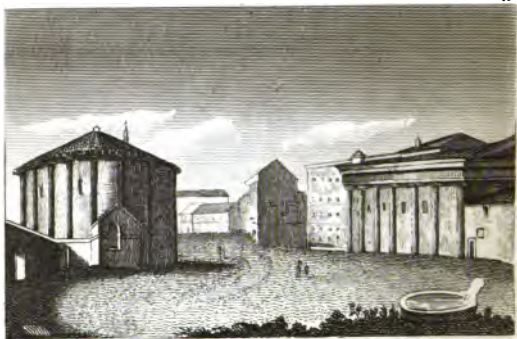
(Sirens' Grotto.)

The road, leading into this terrible but delightful grotto, into which the waters of the Teverone fall a third time, has not long been discovered. It is not less curious and picturesque than the grotto of Neptune, from the reflection of the water, and the quantity of shelves: this contrast of the horrible and the beautiful, has given it the name of the *Sirens' Grotto*.

On returning to the road, at a little distance, is the bridge, from which may be seen the



Le Cascatelle a Tivoli.



Avanzi del Tempio di Vesta.

GRAN CADUTA DEL FIUME ANIENI,
(*Great Cascade of the Anio or Teverone.*)

The waters of the Teverone form this fine and astonishing waterfall, and then flow among the rocks, whence they are precipitated into a gulf on the other side of the same bridge; they then fall into the grottos of Neptune and the Sirens; and, lastly, into the Tiber.

This bridge leads to the *Porta St. Angelo*, beyond which are the

CASCATELLE DI TIVOLI,
(*Cascades of Tivoli.*)

The waters of the Teverone, after serving the manufactories of copper, iron, &c., form these small cascades, which are not less interesting and picturesque than the others. The first, which is the largest, is formed by water-falls; the other by three streams which issue from the villa of *Mecenas*.

The country-house of *Quintilius Varus* was in this neighbourhood; a few vestiges are still seen: the statues, pillars, Mosaics, and other treasures found among the ruins, prove that it was as magnificent as *Mecenas'* villa.

Returning to the town, is seen the

VILLA D' ESTE.

This magnificent villa was constructed in 1542, by Cardinal *Hyppolito d' Este*, son to *Alphonso*, Duke of Ferrara. Its fine situation, gardens,

groves, fountains, cascades, statues, and numerous other fine objects, rendered it one of the most sumptuous and delightful houses in Italy; it is supposed that Ariosto wrote his poem here.

The cassino is very magnificent, and is adorned with paintings, by Frederic Zuccari, Muziano, and other eminent artists of those times. Notwithstanding the present ruinous condition of the villa, it still retains vestiges of its ancient splendour.

Going towards the *Porta Romana*, we see remains of *Mecenas' villa*, above which was the consular road; there are still to be seen some fragments of a lower portico, consisting of two orders of arches, under which the public road passes.

In a neighbouring vineyard may be seen all the ruins of this villa; there are the remains of a square edifice, with Doric columns and arcades; built with small square stones; the arches lead into a portico, where, at one end, is a small cascade, that renders it very picturesque. Behind this portico are rooms, beyond which is a second portico looking towards the Teverone; it has also Doric pillars and arcades. These porticos and rooms are built over a subterranean apartment, commonly called *Mecenas' stables*, which is supposed to have been a reservoir of water. On one side of this room a canal has been cut, through which runs a rapid torrent; its fall forms a fine sheet of water, which is seen near the *Cascatelle*.

Quitting Tivoli, in the Valerian way, near the

church of St. Cosimato, is the subterranean aqueduct of the Claudian and Marcian waters, which is formed by a canal cut in the mountain.

Fifteen miles beyond Tivoli, is *Licenza*, a village anciently called *Digentia*; in this place was Horace's villa, so often mentioned in the works of that great poet.

Returning to Tivoli, and passing through the *Porta Romana*, in a vineyard on the left, is seen an ancient edifice of a circular form, in good preservation, called *Tempio della Tosse*.

A little farther, in another vineyard, are seen two ancient monuments resembling pilasters, supposed to be the remains of some tombs. That which is best preserved, commonly called the *Pilaster of Tivoli*, is adorned with a fine basso-relievo in marble; it represents a man standing, and holding a horse by the snaffle.

Twelve miles from Tivoli, and twenty-two from Rome, is situated the

TOWN OF PALESTRINA.

It is the ancient Preneste, a town celebrated in the Roman history; its origin was anterior to the Trojan war; the poets mention Caeculus, Vulcan's son, as the founder; but historians attribute it to Preneste, the son of King Latinus. It was much frequented by the emperors and other distinguished persons, on account of its elevated situation, and the salubrity of the air. The most renowned building that adorned it was the Temple of For-

tune, built or repaired by L. Sylla: it was so large that it occupied almost the whole of the mountain. The town, after being destroyed in 1432, was rebuilt on the ruins of this temple, of which some remains are still visible. It had a fine Mosaic pavement, part of which is in the Palazzo Barberini. On this Mosaic are seen different animals, various plants, a tent with soldiers, a galley, Egyptian figures playing on musical instruments, towers, obelisks, cottages, figures employed in rural labours, and other objects. Many antiquaries have given explanations of the subject, but not any that are satisfactory.

Six miles from Palestrina, is a small village, called *Colonna*, near which is the source of the Virgin, or Trevi water. The ancient town of *Collatia* was situated here, near the lake of Pontano, and not far from this lake was the ancient town of *Gabia*, discovered in the last century, in the excavations made by Mr. Hamilton. In Domitia's country-house were found several fine statues, busts, &c. which are now in the Royal Museum at Paris.—Two miles from Colonna, and twelve from Rome, is the

CITTA DI FRASCATI,

(*Town of Frascati.*)

It is the ancient *Tusculum*, said to have been built on the summit of the hill, by Telegonus, son of Ulysses; and enlarged by the Tuscans, from whom it took its name. It was the native country of Cato, the Censor, great grandfather of Cato of

Utica, and head of the Porcia family. Cicero's celebrated country-house was situated there; and it has given the name of Tusculans to the philosophic dissertations that he composed in his retreat.

After the fall of Rome this town still continued in considerable repute, but in 1191, it was attacked and entirely ruined by the Romans; the inhabitants then established themselves under the ancient town; and to prevent the injuries of the weather, constructed cottages covered with branches, called *Frasche* in Italian, from which the name of Frascati was given to the new town. Passing through the principal gate of Frascati, we enter a fine square, on which stands the cathedral church of St. Peter's; and a fountain with three jets.

In the cathedral is an inscription to the memory of Charles Edward, son of James III., the pretender to the crown of England, erected by his brother the cardinal of York and bishop of Tusculum.

The agreeable situation and salubrious air of this town, cause it to be much frequented by the Romans, especially in the fine season: there are consequently many magnificent country-houses, amongst which is distinguished the *Villa Aldobrandini*, likewise called *Belvedere*, from its delightful situation. It belongs to the Borghese family, and was constructed under Clement VIII., by his nephew Cardinal Aldobrandini; James della Porta was the architect. The casino is adorned with fine marbles and paintings, by Ar-

pino. The gardens contain fountains, cascades, &c.

Opposite the cassino is an edifice, in which are cascades and statues; amongst others, a Centaur sounding a trumpet; and Pan playing a flute, which sounds like an organ, by means of the water. In a room, near the great cascade, is a view of Mount Parnassus in rilievo, where there are several figures, playing different instruments by means of the water; this room is decorated all round with Mosaics, and painted in fresco by the celebrated Domenichino.

The *villa Conti* is one of the finest villas in the neighbourhood of Frascati. The Borghese family has another villa here, commonly called *villa Taverna*; it was constructed by Cardinal Scipio Borghese, nephew of Paul V. The magnificence of the cassino, the statues and paintings that decorate it, and the fine gardens, fountains, cascades, &c., render it very distinguished. From this villa we pass immediately into that of *Mon-dragone*, also belonging to the Borghese family. The cassino, erected from the designs of Flaminio Ponzio, is extremely magnificent, and contains a gallery adorned with antique statues and pictures. At one part of the garden is a fine portico, made by Vignola; it is composed of five arcades, decorated with Ionic columns and pilasters. There is also a small building in the antique style, with six niches containing statues.

The *Rufina* is another fine villa with a cassino, adorned with paintings, by Ghezzi, and various

other artists. Bernini was the architect; it belongs to the Falconieri family.

At a short distance is the *villa Bracciano*; in the cassino are various pictures, and a ceiling painted in Domenichino's manner.

At the top of the mount, where the ancient Tusculum stood, is a charming villa, called *La Rufinella*, belonging to Prince Lucien Buonaparte. It is very splendid, and from the cassino there is a very fine view of all Rome, and the sea. Cicero's country-house was on this mount, the remains are called *Cicero's Grottos*. Some ruins of an amphitheatre are also to be seen, in a very elevated situation.

At two miles' distance from Frascati, is the

GROTTA FERRATA.

In this small village is the church of St. Mary, belonging to the Greek Monks of St. Basil. It was erected by St. Bartholomew Nileo, in A. D. 1000, who fled thither from the Arabs when they ravaged Calabria. When this church was repaired by Cardinal Farnese, who held the benefice, the chapel adjoining was painted in fresco by the celebrated Domenichino, who has represented different events in the life of St. Bartholomew Nileo; that great artist seems to have excelled himself in this fine work: the altar-piece is in oil, and was painted by his master, Annibal Caracci.

Under this village, in the valley, runs the *Marrana*, which was the Crabra water; its source is two miles farther on, and it enters Rome near the

great circus. At about two miles and a half from Grotta Ferrata, is

MARINO.

This small but delightful village took its name from Marinus, or Lucius Murenus, whose country-houses were there. It is much frequented by the Romans, on account of its charming situation.

In the church of St. Barnabas, on the altar of the cross near the sacristy, is a very fine picture representing the martyrdom of St. Bartholomew, in Guercino's best manner; the martyrdom of St. Barnabas, on the great altar, is likewise of his school.

In the church of the Trinity is an exquisite painting by Guido, representing the Holy Trinity.

Lastly, in the church of the *Madonna delle Grazie* (Virgin of Grace or Favour), behind the great altar is a St. Roche, by Domenichino. Three miles distant from Marino, is

CASTEL GANDOLFO.

This small village is so finely situated, and the air is so salubrious, that the Popes have built a magnificent palace and gardens, where they pass a part of the autumn. The principal church of this village is in the square; it was built from the designs of Bernini, in the form of a Greek cross. On the great altar is a painting, by Peter da Cortona; and on the altar to the left, is an Assumption, by Carlo Maratti.

At the entrance of this village is the *villa Bar-*

berini, which contains a considerable portion of Domitian's country-house.

The lake, surrounded by hills, near this village, seems to have been the crater of a volcano, and presents a very picturesque appearance: it is between five and six miles in circuit, and 500 feet deep.

On a level with the lake are two grottos, said to have contained rooms adorned with statues of nymphs. The canal of this lake is one of the most singular works of ancient Rome; the waters discharge themselves into the plain beyond the hills; this discharge is called *emissario*. It was made 398 years before the Christian era, on account of an extraordinary increase of the waters, at the time the Romans were engaged at the siege of the Veians; the waters rose 330 feet above the ordinary level, and threatened Rome with a terrible inundation; deputies were sent to consult the oracle at Delphos; the oracle replied that the Romans would only conquer the Veians after having made a conveyance for the waters of Lake Albano (its ancient name), for which reason the mountain near the lake on the village side, was immediately penetrated, and the work prosecuted with so much assiduity, that at the end of a year a canal was formed two miles long, three feet and a half wide, and six feet high. It cost an immense sum of money, and was made with such solidity, that it still serves for the same purpose, although it has never been repaired.

A fine road planted with trees, about a mile long, leads from Castel Gandolfo to the

CITTÀ D' ALBANO
(*City of Albano.*)

About 400 years before the foundation of Rome, Ascanius, son of Eneas, built the city of Alba Longa, which was afterwards called Albano. This town having been destroyed by Tullius Hostilius, was rebuilt shortly before the time of Nero, not on the hill as formerly, but on the plain, just where the sumptuous villas of Pompey the Great and Domitian, and the temples of Venus and the goddess Bona had stood. Previous to entering Albano, on the left hand, is seen a lofty edifice, covered with square stones, in the inside of which is a room 11 feet long, and 7 wide. Although despoiled of its ornaments it has evidently been a magnificent sepulchral monument; as no inscription or memorial remains, some have supposed it to be the tomb of Ascanius himself, but being opposite Pompey's palace it is generally believed, according to Plutarch, to have been raised by that hero to contain the ashes of Julia his wife, and Cesar's daughter.

On the other side of Albano, near the church of the *Madonna della Stella* (Star), is seen another magnificent tomb formed of a large square base, 59 feet in circumference, on which were raised five circular pyramids, but only two are remaining. In the middle pyramid was a place for the ashes, but this pyramid is almost entirely ruined. The extraordinary architecture of this tomb has in-

duced many persons to attribute it to the Horatii and Curiatii: but Livy says they were buried where they fell, which was near the Latin Way, five miles from Rome. Plutarch assures us, that Pompey's ashes were brought from Egypt to his widow Cornelia, who placed them near his villa at Alba Longa; the first antiquaries therefore agree in supposing this to be the tomb of that hero. In its present ruinous state it has a very picturesque appearance.

In the city of Albano are a number of churches, cassinos, and fine promenades, which attract numerous visitors in the fine season of the year. Above the town are seen the remains of an amphitheatre, and a reservoir of water, supposed to have been made by Domitian. At the distance of a mile is

RICCIA.

This small village, formerly called *Aricia*, is situated on the Appian Way; it was founded by Archilöus Siculus 500 years before the Trojan war. It is said, that the statue of Scythian Diana, being placed there by Orestes, who brought it from Tauris, caused it to be named *Aricia*; it was the birth-place of Accia, the mother of Octavius Augustus. Pope Alexander VII., of the Chigi family (to whom the manor belongs), employed Bernini to build a fine church there, opposite his palace; it is of a circular form, adorned with fluted Corinthian pillars, and the gallery was painted in fresco, by Borgognone.

is a majestic altar ornamented with precious marbles; it is 187 feet from the Confessional. Over this altar is seen the fine structure of gilt bronze, called *St. Peter's Pulpit*, because it contains the seat used by St. Peter and his successors at their sacred functions. This great work was executed by Bernini, under Alexander VII. It is supported by four gigantic figures, representing four doctors; the two of the Latin church, St. Ambrose and St. Augustine, are placed in front; and the two of the Greek church, St. Athanasius and St. John Chrysostom, are behind. Over the sides of the pulpit are two angels standing; and over them are the two cherubim holding the tiara, &c.; higher still is a glory, and a number of angels seeming to adore the pulpit of St. Peter; and near them, on a crystal ground, is represented the Holy Ghost in form of a dove. The effect is uncommonly fine. The expense of this work amounted to more than 25,000*l*.

Over the sides of the gallery are two superb tombs; that to the right is in memory of Paul III. (Farnese), who died in 1549; it is a much admired work, by James della Porta, erected under Michael Angelo's direction; the statue of the Pope is of bronze, but the others, of Justice and Prudence, are of marble: Justice, which was sculptured by William della Porta, was at first almost naked, but Bernini was ordered to make a drapery of bronze in imitation of marble, as it now appears. The other is the tomb of Urban VIII. (Barberini), who died in 1664; it is

CHRONOLOGY

OF THE

LAST SIXTY-TWO POPES,

With the Year of their Creation, their Surname, and their Country.

From St. Peter, to St. Celestine V., created in 1294, there were 192 Popes, and altogether there have been 254 reigning Pontiffs,

A. D.

1294	Boniface VIII.	Gaetano, of Anagni
1303	Benedict XI.	Boccasini, of Treviso
1305	Clement V.	Gotone, of Gascony
1316	John XXII.	Eusa, Cantuatiense
1334	Benedict XII.	Furnerio, of Tolosa
1342	Clement VI.	Ruggero, of Limone
1352	Innocent VI.	Alberti, of Limone
1362	Urban V.	Grimoaldi, a Frenchman
1370	Gregory XI.	Belforte, of Limone
1378	Urban VI.	Prignano, a Neapolitan
1389	Boniface IX.	Tomacelli, a Neapolitan
1404	Innocent VII.	Meliorato, of Sulmona
1406	Gregory XII.	Correro, a Venetian
1409	Alexander V.	Filareto, of Candia
1410	John XXIII.	Cossa, a Neapolitan
1417	Martin V.	Colonna, a Roman
1431	Eugene IV.	Condulmera, a Venetian
1447	Nicholas V.	Pantherucello, of Sarzana
1455	Calistus III.	Borgia, a Spaniard
1458	Pius II.	Piccolomini, of Sienna
1464	Paul II.	Barbò, a Venetian
1471	Sixtus IV.	della Rovere, of Savona
1484	Innocent VIII.	Cibo, of Genoa
1492	Alexander VI.	Lencoli, a Spaniard

1503 Pius III.	Piccolomini, of Sienna
1503 Julius II.	della Rovere, of Savona
1513 Leo X.	de' Medici, a Florentine
1522 Adrian VI.	Florenzio, a Dutchman
1523 Clement VII.	de' Medici, a Florentine
1534 Paul III.	Farnese, a Roman
1550 Julius III.	de' Monte, a Roman
1555 Marcellus II.	Cervino, of Montepulciano
1555 Paul IV.	Garaffa, a Neapolitan
1559 Pius IV.	de' Medici, a Milanese
1566 S. Pius V.	Ghisilieri, a Lombard
1572 Gregory XIII.	Buoncompagni, a Bolognese
1585 Sixtus V.	Peretti, of Montalto
1590 Urban VII.	Castagna, a Roman
1590 Gregory XIV.	Sfonderati, a Milanese
1591 Innocent IX.	Facchinetti, a Bolognese
1592 Clement VIII.	Aldobrandini, a Florentine
1605 Leo XI.	de' Medici, a Florentine
1605 Paul V.	Borghese, a Roman
1621 Gregory XV.	Ludovisi, a Bolognese
1623 Urban VIII.	Barberini, a Florentine
1644 Innocent X.	Pamfili, a Roman
1655 Alexander VII.	Chigi, of Sienna
1667 Clement IX.	Rospigliosi, of Pistoia
1670 Clement X.	Altieri, a Roman
1676 Innocent XI.	Odescalchi, of Como
1689 Alexander VIII.	Ottoboni, a Venetian
1691 Innocent XII.	Pignatelli, a Neapolitan
1700 Clement XI.	Albani, of Urbino
1721 Innocent XIII.	Conti, a Roman
1724 Benedict XIII.	Orsini, a Roman
1730 Clement XII.	Corsini, a Florentine
1740 Benedict XIV.	Lambertini, a Bolognese
1758 Clement XIII.	Rezzonico, a Venetian
1769 Clement XIV.	Ganganelli, of S. Angelo in Vado
1775 Pius VI.	Braschi of Cesena
1800 Pius VII.	Chiararamonti, of Cesena
1823 Leo XII.	Della Genga, of La Genga, near Sasso-ferrato

CHRONOLOGICAL LIST

OF THE

MOST CELEBRATED PAINTERS

Mentioned in this Work, with the Years in which they were born and died.

Born about the Year		Died
1240	Cimabue, a Florentine	1300
1276	Giotto di Bondone, a Florentine	1336
1402	Masaccio, a Florentine	1443
1419	Gentile Bellini, a Venetian	1501
1425	Giovanni Bellini, a Venetian	1515
1446	Pietro Perugino	1524
1451	Andrea Mantegna, of Padua	1517
1452	Leonardo da Vinci, of Tuscany	1519
1454	Bernardino Pinturicchio, of Perugia	1513
1469	Fra. Bartolomeo di S. Marco, a Florentine	1517
1470	Alberto Duro, a German	1528
1474	Michael Angelo Buonarrotti, a Florentine	1564
1475	Baldassar Peruzzi, of Sienna	1550
1477	Tiziano Vecelli, a Venetian	1576
1478	Giorgio Barbarelli, called Giorgione, a Venetian	1511
1480	Gio. Antonio Vercelli, called il Sodoma, of Sienna	1553
1483	Raffaello Sanzio, of Urbino	1520
1484	Gio. Antonio Pordenone, a Venetian	1540
1485	Fra. Sebastiano del Piombo, a Venetian	1547
1488	Gio. Francesco Penni, called il Fattore, a Florentine	1528
1488	Andrea del Sarto, a Florentine	1530
1490	Francesco Primaticcio, a Bolognese	1570
1492	Giulio Pipi, called Giulio Romano	1546

Born about
the Year

Died

1494	Antonio Allegri, da Corregio, in Modena	1534
1494	Maturino da Caravaggio, in Modena	1528
1494	Giovanni da Udine, in the Venetian States	1564
1495	Polidoro da Caravaggio, in the Milanese	1543
1500	Pierin del Vago, a Tuscan	1547
1504	Francesco Mazzuoli, called il Parmigianino, of Parma	1540
1509	Daniello Ricciarelli, da Volterra, in Tus- cany	1566
1510	Giacomo Bassano, of the Venetian States	1592
1510	Angelo Bronzino, a Florentine	1570
1510	Francesco Salviati, a Florentine	1563
1512	Giacomo Robusti, called il Tintoretto, a Venetian	1594
1514	Giorgio Vasari, of Arezzo, in Tuscany	1574
1528	Federico Baroccio, of Urbino	1612
1529	Taddeo Zuccari, of Urbino	1566
1532	Paolo Cagliari, Veronese	1582
1532	Girolamo Muziano, of Brescia	1590
1535	Scipione Pulzone, called Gaetano	1609
1540	Palma the Elder, a Venetian	1588
1543	Federico Zuccari, of Urbino	1609
1544	Palma the Younger, a Venetian	1628
1550	Francesco Bassano, a Venetian	1594
1554	Paolo Brilli, of Antwerp	1626
1555	Ludovico Caracci, a Bolognese	1619
1557	Fra Cosimo Piazza Cappuccino, a Venetian	1621
1557	Ventura Salimbeni, of Sienna	1613
1558	Agostino Caracci, a Bolognese	1602
1560	Annibale Caracci, a Bolognese	1609
1560	Bartolomeo Schidone, of Modena	1616
1560	Giovanni de' Vecchi, a Florentine	1610
1563	Raffaellin da Reggio, of Modena	1620
1565	Domenico Passignani, a Florentine	1639
1565	Francesco Vanni, of Sienna	1610
1569	Michael Angelo da Caravaggio, in the Mi- lanese	1602
1570	Giuseppe Cesari of Arpino, in the kingdom of Naples	1640

LIST OF PAINTERS.

401

Born about
the Year

Died

1575	Guido Reni, a Bolognese	1642
1577	Peter Paul Rubens, a Fleming	1640
1578	Baccio Ciampi, a Florentine	1641
1578	Francesco Albani, a Bolognese	1660
1581	Domenico Zampieri, called il Domenichino, a Bolognese	1641
1581	Giovanni Lanfranco, Parmigiano	1647
1585	Carlo Saraceni, called Veneziano	1625
1589	Giuseppe Ribera, called Spagnuolo, of Valenza, in Spain	1656
1590	Giovanni of S. Giovanni, in Tuscany	1636
1590	Gio. Francesco Barbieri, called il Guercino, of Cento, near Bologna	1666
1592	Gerard Honthorst, called delle Notte, of Utrecht	1660
1594	Nicholas Poussin, a Frenchman	1665
1596	Pietro Berettini, of Cortona	1670
1599	Antonio Vandyck, of Antwerp	1641
1599	Andrea Sacchi, a Roman	1661
1600	Claudius Gellè, of Lorenzo	1632
1600	Pierre Valentin, a Frenchman	1632
1602	Michael Angelo Caravaggio, a Roman	1660
1606	Rembrandt, of Leyden	1674
1610	Jean Both, a Frenchman	1650
1611	Pietro Testa, of Lucca	1650
1612	Pietro Francesco Mola, a Milanese	1668
1613	Gasparo Dughet, a Roman, called Gasparo Poussin	1675
1613	Bartolommeo Murillo, a Spaniard	1685
1615	Salvator Rosa, a Neapolitan	1673
1615	Benvenuto Garofolo, of Ferrara	1695
1616	Giovanni Benedetto Castiglione, of Genoa	1670
1617	Gio. Francesco Romanelli, of Viterbo	1662
1621	Giacomo Cortesi, called il Borgognone	1670
1623	Giacinto Brandi of Poli, in the Roman States	1691
1623	Luca Giordano, a Neapolitan	1703
1625	Carlo Maratta, a Roman	1713
1629	Carlo Cignani, a Bolognese	1719

the Conception of the Virgin, is copied from the picture of Peter Bianchi.

Under the arch next to this chapel, on the left, is the tomb of Innocent VIII. (of the family of Cibo), who died in 1492 ; it is all of bronze, and was constructed by Anthony Pollajuolo. There are two statues of the Pope here, one is seated, and in the act, of blessing ; the other reclines on the monument.

Opposite is a door leading to the Singers' choir ; and over this door is a stucco urn, containing the ashes of Pius VI., who died in 1799, and whose name is inscribed on it.

Next comes the

CAPELLA DELLA PRESENTAZIONE,

(*Chapel of the Presentation.*)

On the altar, between two fine columns of *Porta Santa*, is a Mosaic, representing the presentation of the Virgin to the Temple, taken from the picture, by Francis Romanelli. The cupola of the chapel is adorned with Mosaics, copied from Carlo Maratti.

Under the arch which follows, on the right side, is the tomb of Mary Clementina Sobieski Stuart, wife of the Pretender, who died at Rome, in 1755. This fine monument, which cost above 4,000*l.*, was constructed by Peter Bracci, from the designs of Philip Barigioni. The sarcophagus is porphyry, adorned with gilt bronze, and covered with an alabaster drapery ; above, is the figure of Charity,

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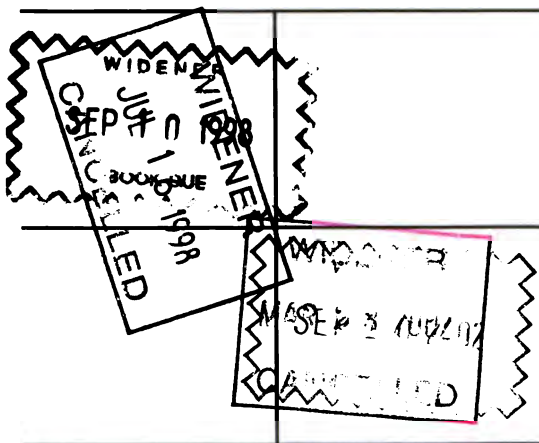
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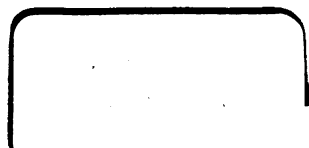
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trunk of a statue, and opposite, a group of Ariadne and Bacchus, adorned with basso-relievo, and placed on a beautiful urn, between two superb vases found at Ostia.

Opposite the iron door, between two Augustus' sacrificing, is a capital colossal statue of Antoninus Pius.

Next is a fine naked statue of C. Verus, with a globe and victory in his hand. Opposite, is an Esculapius, and a Venus, larger than life. On the right side is the god Mithras, killing a bull, in grey marble, and near it is a capital and almost colossal seated statue of Tiberius; it is in good preservation, of superior workmanship, and was found at Piperino.

Next is a Silenus and Tiger, between two Fauns.

Opposite is a colossal head of Isis or Cybele, veiled, with a necklace. On the right hand is a fine colossal statue of Antinous, and a head of Neptune.

Next is a veiled statue of Fortune, in good preservation, found at Ostia; and by her side is a Priestess of Isis.

A fine statue of Diana, larger than life, in the act of running. A small statue of Venus Anadyomene. Opposite is a fine group of Bacchus, and Bacchantes.

On the right side of the gallery is a fine bust of Pallas. A philosopher seated, and above is a fragment of Juno and Thetis.

Next a capital Caryatide, half-colossal, between Silenus and Faunus. Opposite is a fine statue of Peace, with a child, and cornucopia.

Above, is seen a very fine small head, apparently Bacchus crowned with poplar.

At the end of this gallery is a staircase adorned with granite columns, and some grotesque paintings, by Daniel da Volterra. It leads to an iron door, which forms the entrance to the

MUSEO PIO CLEMENTINO,
(*Museum of Pius Clementinus.*)

This splendid Museum, which owes the greater part of its magnificence to Pius VI., excels every other collection of antiquities from its size and the immense quantity of valuables of all descriptions that it possesses. The sublime productions of the Greek and Roman artists contained in it, and the valuable collection of curiosities from the ancient forums, baths, theatres, &c. &c., render it an object of the greatest interest.

We will now proceed to the

VESTIBOLO QUADRATO,
(*Square Vestibule.*)

It is adorned with arabesques, by Daniel da Volterra. On the right side on entering, is seen a recumbent sepulchral statue of a Matron, with drapery, lying on a bed. Opposite the window are placed all the monuments found in 1780, in the tomb of the Scipios, in the Sassi vineyard. They consist of a sarcophagus of Albanian marble,

now called peperino; with roses and triglyphs carved on it; the inscription, engraved on the front in very ancient Latin, proves it to have been the tomb of Cornelius Lucius Scipio Barbatus, great grandfather of Scipio Africanus, and consul in the year of Rome, 456. On this same sarcophagus is a bust of a young man crowned with laurels, supposed to be that of Ennius or L. Scipio, son of Gneus; and perhaps one of the three portraits mentioned by Cicero, as on the Scipios' tomb, two of which were the Scipios themselves, and the other the poet Ennius. Above are several inscriptions, enched on the wall, which were found in the same tomb.

In the middle of this vestibule is the celebrated fragment of a statue of Hercules, called the *Torso di Belvedere* (Belvedere trunk). The famous Bonarotti made this mutilated statue his study for a long time, and it has always been greatly admired by artists. The inscription states it to be the work of Apollonius, son of Nestor of Athens.

We then pass into the

VESTIBOLO ROTONDO,

(*Round Vestibule.*)

In the first niche to the right is a fragment of a statue with drapery, and Grecian sandals, of excellent workmanship; and in the following niche is another fragment of a statue with drapery, very finely sculptured; it was much admired by the great Raphael. There are two other fragments, one of a woman seated; the other, a man with a

cornucopia, at his feet. In the middle of this vestibule is a large basin of violet marble fluted. Next is the

CAMERA DI BACCO,

(*Chamber of Bacchus.*)

In the middle of the room is a fine group of Bacchus with a faun, found at Murena, a farm of the Giraud family; and opposite the window is a large side of a sarcophagus, representing a sea-port, found in the Muiraga Vineyard in the Appian Way. On the wall facing, is another basso-relievo, belonging to a sarcophagus, on which are some sepulchral figures, with the nine Muses. The next object is the

PORTICO AL CORTILE,

(*Portico of the Court.*)

This portico surrounds a large octagon court, and is sustained by sixteen granite pillars and several pilasters, finely intermixed with arches, some flat and others round. It contains a number of capital sculptures; and is sometimes called the *Statue Court*. On the right side is a sarcophagus with a fine basso-relievo, representing a Bacchanal, which was found in building the new sacristy of St. Peter's. The next sarcophagus is remarkable for its inscription in Latin and Greek, proving it to have been the sepulchre of Sextus Varius Marcellus, father of Heliogabalus. Opposite is a recumbent figure of a woman.

On entering the first cabinet in the great niche,

is seen the exquisite statue of *Petseus* holding *Medusa's* head, from the chisel of the *Marquis Canova*; the two *Pugilists* also, by the same artist, are much admired for their style and expression. The sarcophagus, on the right side of this statue, is adorned with several figures of *Bacchantes*, and a basso-relievo, representing *marined monsters*; in the middle is this inscription: *Cladi Navatiani, &c.* On this sarcophagus is a funeral urn of alabaster, finely preserved; and on the wall is enchased a basso-relievo, representing a *Bacchanal*. The opposite sarcophagus has a basso-relievo, representing *Agamemnon's* death. In the niches by the arch, are the statues of *Mercury* and *Pallas*.

Beyond this cabinet, continuing under the piazza, is seen a sarcophagus with a basso-relievo, representing *Bacchus* followed by all his retinue. On the front of another sarcophagus are represented the *Games of the Circus*, performed by *Getul*; a statue of *Fortune* is placed on this marble. On another sarcophagus is an old man kneeling before the conqueror; and over this is part of a sarcophagus with a basso-relievo, of the four *Seasons*, of exquisite workmanship.

In the great niche following, is a statue larger than life, of *Sallustia Barbia Orbiana*, wife of *Alexander Severus*, represented as *Venus* with *Cupid*; on the base is engraved this inscription: *Veneri Felici Sacrum Sallustia Helpitius, D. D.* On the opposite side over the arch, is a small urn with *Q. Vitellii* inscribed. Next is a large sarcophagus

with a basso-relievo, representing Achilles killing Penthesilea, Queen of the Amazons.

In the second cabinet, in a large niche, is one of the finest statues in the museum; although commonly called the Antinous of Belvedere, it really represents a Mercury, from which, time has taken away the attributes found on the other statues of that divinity. There are also statues of the god of gardens, and a young Hercules with a cornucopia.

Quitting this cabinet, appears a sarcophagus with the fable of Diana and Endymion; and another, with various Nereids carrying Achilles' arms, on which is placed a very fine fragment of a nymph on a marine monster. By the sides of the door leading to the room of animals, are two beautiful columns of antique green marble; and two mastiffs, capitally sculptured.

In the piazza likewise is a sarcophagus, on which is represented a battle with the Amazons; and another sarcophagus with the seizure of Leucippus' daughters by Castor and Pollux. Above is seen enchased on the wall, a basso-relievo representing the Genii of the Bacchanals; over which is a Bacchante or Nymph sleeping.

In the great niche of the following cabinet, is placed the celebrated group of Laocoon with his two sons; found near the baths in Titus's palace. This group was regarded by Pliny as a miracle of the art, and is certainly superior to every other work of the kind, in forms and composition. It is particularly admired for the look of violent

agony expressed by these three figures, and occasioned by the bites and windings of two immense serpents, sent by Minerva. It was the work of the celebrated Rhodian sculptors Agcsander, Polydore, and Athenodorus.

Next is a very fine basso-relievo, representing the daughters of Niobe shot by Apollo and Diana. Over this is a sarcophagus enchased on the wall, on which are two Bacchantes with a bull. In the niches by the sides of the arch are two statues, one of the muse Polyhymnia; the other of a Nymph, found near the Temple of Peace. On quitting the cabinet is seen a large granite urn; over which, on the wall, is enchased a large fragment of basso-relievo, representing Rome, accompanying a victorious emperor; it probably belonged to some triumphal arch. In a large niche near it, is seen a statue of the Genius of Augustus, in a Toga, veiled, with a cup and cornucopia. There is also a hermes, with a very fine head of Antisthenes, found at Tivoli in Adrian's villa.

In the next cabinet in the great niche, is the celebrated and incomparable statue, called the Apollo of Belvedere. It was found towards the end of the 15th century, at Capod' Anzio, and brought to the Vatican under Bonarotti's direction, by command of Julius II. It has been considered by every one as the finest of all the Greek statues existing, expressing at the same time a perfect idea of beauty and the majesty of a deity.

On the wall is a basso-relievo, representing a chase, and in the niches under the arch are the

statues of Pallas and Venus victorious. On the outside of the cabinet is a basso-relievo of Gany-medæ. On another sarcophagus is a basso-relievo, representing the history of Protesilas; he was the first of the Greeks killed under the walls of Troy by a dart. The subject is expressed by the soul quitting his body, by Mercury receiving it, and by the favour granted to Laodamia. Next are two pillars differently worked. Continuing the tour of the piazza, may be seen a fine basin of green basalt, found near the baths of Antoninus.

The court also contains some fine basso-relievos and other antique marbles.

The visiter next passes to the

SALA DEGLI ANIMALI,

(*Hall of Animals.*)

It is divided into two parts by a vestibule, decorated with four pillars, and four granite columns. The pavement of this vestibule is covered with Mosaics; that near the entrance represents a she-wolf; and, in the middle, amongst various birds and arabesques, is an eagle devouring a hare; this was found at Palestrina. On the other side, near the entrance to the chamber of the Muses, is an antique Mosaic of a tiger.

This large hall contains a valuable collection of animals placed on stone tables, &c.: the principal are a griffin of beautiful alabaster, on a base finely worked; a small naked figure on a horse galloping; and a fine group of Hercules killing the triple Geryon and carrying away the oxen. In a niche,

ornamented with two columns of red granite, is the famous statue of Meleager. This figure is placed on a pedestal formed of two sides of a sarcophagus, on which is a basso-relievo, of two lions tearing two horses.

In the middle of this hall is the celebrated colossal statue of the Nile, surrounded by the figures of sixteen children. The sphinx, the crocodile, the ichneumon, and the basso-relievos on the base, allude to the navigation and productions of Egypt. This fine group was found near the church of Minerva.

In the other part of this great hall is an ox almost as large as life, on a marble base, with a figure, in a Phrygian cap, about to kill it; it represents a sacrifice. Here also may be seen an Europa seated on the bull; a fine group of Hercules killing Diomede and his horses; and a tiger tearing a lamb. In the centre of this part is a very fine statue of Tiberius, almost colossal, and there are numerous other animals and fine antique marbles. Next to this hall, is the

GALERIA DELLE STATUE,

(Statue Gallery.)

Amongst the numerous statues in this magnificent gallery, the most remarkable on the right side are, Cladius Albin in armour; a half figure of Cupid, an heroic statue naked, unknown; a veiled statue of Pudicity; a Minerva with a bare head, a bronze helmet on her right side and an olive branch on the left; a capital statue of Caligula; a charming

group of a Nymph seated with a Satyr, a fine Amazon; a Juno; and a young Hercules. The two seated statues before the arch at the end of this gallery are very remarkable; they represent the Greek poets, Posidippus and Menander.

On the other side may be seen an Apollo with a portrait of Nero; a Septimius Severus; Neptune; Adonis wounded; Bacchus recumbent; a fine group of Esculapius and Hygeia; a Venus, supposed to be an ancient copy from the famous Venus, by Praxiteles; a recumbent statue of Faema Nicopolis; a half naked statue of a Danaïd with the bucket full of holes; a fine Diana Huntress with her dog; the busts of the Nile and Tiber; an equestrian statue of Commodus; a Silenus; Hygeia; Jupiter with thunder; a spear and eagle. Between two columns of antique yellow marble is a beautiful statue, supposed to be Cleopatra, but more probably Ariadne deserted by Theseus. Then come the

STANZE DE' BUSTI,

(Rooms of the Busts.)

The busts are distributed into three rooms, divided by three arches, sustained by columns of antique yellow marble and fine pilasters. The most remarkable in the first room are, a Head, supposed to be Domitia's; Titus; Mark Aurelius; Julia Mammea; a head of a Woman laughing; Alexander Severus; a capital head of Julius Cesar; one of Augustus; a fine head of a Man; Philip the younger, of porphyry; and a very fine head

of an old Woman. In the middle of this room is a group of Nymphs dancing, sculptured round a pillar.

The most distinguished in the second room are, the busts of Septimius Severus, Antoninus Pius, Serapis in basaltes, Tiberius Cesar, Nerva, Scipio, Claudius, Antinoüs, a very fine Sabina, Adrian, and a capital head of Julian Didius.

The third room contains a great number of marbles ; amongst the finest are the busts of Isis, veiled and crowned with serpents ; Silenus and a Faun. In the niche, at one end of the room, is the celebrated statue of Jupiter, seated on the Eagle, with the sceptre and thunder in his hands. This room also contains a head of Marcia Ottacilia, wife of Philip the elder ; Flaminius with a sacerdotal cap on his head ; a head of one of the prisoners on Constantine's arch ; and two portraits on one block of marble, supposed to be Cato and Portia,

From this room we enter an apartment, containing several antique marbles. Near it is the

GABINETTO,

(*Cabinet.*)

Pius VI. constructed this cabinet under the direction of Michael Angelo Simonetti ; the ceiling was painted in oil by Dominick di Angelis, who, in the middle picture, has represented the marriage of Ariadne and Bacchus : on the four pictures around, are seen Paris giving the apple to Venus ; Diana and Endymion ; Venus and Adonis ; and Paris refusing to give the apple to Minerva.

This cabinet is decorated with eight columns, and as many pilasters of alabaster. There is a frieze all round carved with festoons, &c., of ancient workmanship. Over the door is a basso-relievo, with several of Hercules' labours. In the first niche, to the right, is a statue of a Faun in red marble, found at Adrian's villa, and between the columns is a statue of Paris in a Phrygian dress. Above is a basso-relievo, representing various traits of Hercules. In the niche, between the windows, is a fine statue of Minerva, over which is enchased an antique Mosaic, representing some objects of the Nile. Beyond the second window is seen a charming statue of Ganymede, above which is another basso-relievo, representing the strength of Hercules. In the niche near it is a very fine statue of Adonis or Apollo.

Over the door leading to the gallery is another basso-relievo of the strength of Hercules. At the other side of the cabinet, is the statue of a female dancer, placed on an antique Cippus, with the inscription *Licinia Crassi*, &c.; over this, on the wall, is a basso relievo, on which is the Chariot of the Sun. Near it, is a beautiful statue of Venus issuing from the bath; and on the wall is a basso-relievo, of the Apotheosis of Adrian. The last statue, near the door, is a fine one of Diana; and in the basso-relievo over it, is another chariot of the sun with several divinities.

Under the niches are four porphyry seats, with bronze feet. The pavement of this cabinet is covered with a superb Mosaic, exquisitely worked,

found at Adrian's villa; it is surrounded with a festoon of different fruits and leaves intermixed with ribbon; and on a ground of white Mosaic, are four small pictures, three representing ancient masks; and the fourth a landscape, with goats and shepherds.

In the passage leading to the gallery is a statue of a Faun dancing; and opposite is a small one of Diana; near which is seen on the wall a basso-relievo, of very fine workmanship, representing three Conquerors at the Athletic games, with vases, palm branches, and the names of the conquerors in Greek. Opposite the room of the animals, is an antique pedestal, sculptured on the sides, and having, in front, an old Bacchus with Fauns. Upon this pedestal is a capital equestrian statue of Commodus combating with wild beasts.

Returning to the Hall of the Animals, and crossing its vestibule, by the right side, the visiter enters the

SALA DELLE MUSE,

(Chamber of the Muses.)

This splendid room is sustained by sixteen pillars of Carrara marble, with antique capitals. The pavement is composed of antique Mosaic, representing different Actors, and in the middle is a head of Medusa. The ceiling is painted by Thomas Conca; the subjects allude to the monuments contained in the room.

Around this room are a number of hermes, and the statues of the Muses, found in 1774, in Cas-

sius' villa at Tivoli, together with the hermes of the seven Sages of Greece. The first to the right is Melpomene, whose head, crowned with vine-leaves, is very beautiful; it is distinguished as Tragedy by the mask and the poniard which she holds. Next is a hermes of Aristippus. Next is Thalia, the comic Muse, seated with a timbrel and a comic mask; the hermes of Eschines, his name written on his breast in Greek; it is the only portrait remaining of that great orator. Next is the statue of Urania, the Muse of Astronomy; the hermes of Demosthenes the orator; the statue of Calliope, the Muse of epic poetry. Then comes the hermes of Antisthenes, with his name in Greek, the first likeness discovered of the founder of the Cynic sect. The statue crowned with flowers, with the hands enveloped in drapery, represents Polyhymnia, the Muse of rhetoric. Near it is a hermes of Metrodorus.

Next is a double hermes, one with a likeness of Thales, the other of Bias; a hermes of Alcibiades, with his name in Greek, the first portrait found of him with an inscription; a hermes of Aspasia veiled, her name written in Greek, at the foot, the only portrait of her; a statue of a woman seated with a book, probably Sappho; a hermes of Pericles unique, with a helmet on his head, and his name in Greek, found at Tivoli, in Cassius' villa; a hermes with an unknown head; one of Solon, without a head, having a Greek inscription; a hermes of Pittacus, without a head; an unknown hermes; a hermes of Bias, his name, and a Greek sentence written on his breast; a unique statue of

Lycurgus; a fine hermes of Periander of Corinth, with his name, and a sentence in Greek; an unknown head; a double hermes, one side representing Homer, the other supposed to be Archilochus; a head of Diogenes the Cynic; the statue of Erato, the Muse of lyric poetry, with a lyre; a hermes with closed eyes; a seated statue of Clio, the Muse of history; a hermes of Socrates, with his name in Greek; a fine statue of Apollo, with Marsyas, sculptured on his lyre in basso-relievo. A hermes of a warrior, with a helmet; and a seated statue of Terpsichore, the Muse of dancing, with a lyre in her hand; a hermes of Zeno, with his name in Greek; a statue of Euterpe holding flutes; a hermes of Euripides, the famous Greek tragic writer; a double hermes, with Bacchanal heads; a small hermes of Sappho; an unknown head; a young man disguised as Diana; a hermes of Aratus, a Greek poet; a small bust of Sophocles the tragic poet, his name written in Greek; and a hermes of Thales, without a head, his name, and a sentence written in Greek. There are some basso-relievos enchased on the wall, representing combats of the Centaurs, and the birth of Bacchus.

Under the arch of the great door, leading to the Round Hall, are two niches: in one of them is the statue of Pallas, under which is a basso-relievo, with a festoon and a Medusa: and in the opposite niche is the statue of Mnemosyne, mother of the Muses, with the name on the base in Greek. Over the arch is a medallion of Juno. We then enter the

SALA ROTONDA,

(Round Hall.)

It is sustained by ten large fluted columns of Carrara marble, the capitals of which are exquisitely worked by Franzoni, and is lighted by ten windows, and a large circular opening in the middle. The whole of the architecture is by Simonetti. This superb hall contains statues and colossal busts; they are placed on blocks of porphyry, with bases very finely sculptured, some ancient and some modern. The pavement, which is the largest antique Mosaic existing, was found at Osttricoli; in the middle of it is a Medusa's head, surrounded by festoons, marine monsters, &c.

On the right side, beginning at the door, may be seen a large bust of Jupiter; Faustina the elder; one of Adrian, formerly in his mausoleum; another of Antinous; a hermes, representing the Ocean; a bust of Jupiter Serapis, crowned with the seven planets; a head of Claudius, with a crown; a colossal bust of Plautina, Trajan's wife; a colossal head of Julia Pia, and a colossal bust of Pertinax, with a helmet. Near the door also are two large hermes as Bacchantes, representing Tragedy and Comedy; they were found at Tivoli, in the theatre of Adrian's villa.

The colossal statue in this room, on the right side, represents Melpomene. Next are the statues of Juno and Nerva, almost colossal, of Grecian sculpture; another colossal Juno, clothed

with a goat's skin, and armed; another of Commodus. Lastly, is the famous statue of the sleeping Faun, of Greek workmanship, a masterpiece of sculpture. In the middle of this room is a large porphyry basin, 44 feet in circumference. We next enter the

SALA A CROCE GRECA,

(*Hall of the Greek Cross.*)

The door of this room is singularly magnificent, the posts are of red oriental granite, and of the same material are the two pieces of columns by the sides, over which are two colossal Egyptian statues of red granite, found at Tivoli: they sustain an entablature under the form of Caryatides, and on the frieze, in letters of gilt bronze, is inscribed, *Museum Pium*. On the same entablature are two fine vases of red granite, and in the middle is an exquisite antique basso-relievo, representing gladiators combating wild beasts.

Beginning the tour of the room on the right side, is seen a half naked statue of Augustus, and on the wall over it is enchased a griffin in basso-relievo. On an antique bracket is placed an Egyptian idol of antique black marble. On a cippus is a naked statue, almost colossal, of Lucius Verus, as a youth, found at Palestrina.

Before the window is placed the large urn of red porphyry, which served as a tomb for St. Constance, daughter of the Great Constantine, and was found in her church; it is adorned with basso-relievo. Opposite the statue of Lucius Verus, is

another of a Muse seated, holding a book. On the pilaster is a small Egyptian idol of black marble, and underneath is a very fine sphinx of red granite. There is also a cippus with a statue of Venus near a vase, and a large sphinx of black and white granite. On the wall, by the side of the arch sustained by two granite columns, is a basso-relievo of two children and a lion's head; and on the other side a Bacchanal. Underneath is a colossal sphinx. In a niche is a statue of Erato, holding a lyre, over which on the wall is a basso-relievo with three Muses, which correspond with three opposite. On a large base is an Egyptian idol of black marble, and under it is a sphinx of red granite; in a niche is a seated statue of Euterpe, and near her is a woman veiled. Above on the wall is enchased a Victory, and opposite to it is another.

Here is also the large porphyry urn, or tomb of the Empress St. Helen, found at *Tor Pignattara*; it rests on two lions' heads, and on the sides are sculptured prisoners, almost in relievo; the cover is adorned with children, festoons, lions, &c.; there are also the busts of St. Helen and Constantine the Great. Near this is a naked statue of a man; and another larger than life, in a toga. On an antique bracket is an Egyptian idol, and in the last niche is the statue of a young man veiled. The pavement of this fine room is adorned with Mosaic, found at the ancient *Tusculum*. We pass from this room to the

PRINCIPAL STAIRCASE OF THE MUSEUM.

This magnificent staircase is of Carrara marble, and is divided into three flights, two of which lead to the upper galleries, and the other to the library. It is decorated with twenty-two columns of oriental granite; the rails are of bronze, and the entablature is sculptured in marble. On the first landing-place are two fine statues of rivers, that of white marble represents the Tigris, the other of grey marble is the Nile. Below, at the head of the middle flight, is seen the door of the library, with posts of red granite, and an iron grating with glass. In a niche here is a statue of Ceres with ears of corn. The principal door made from the designs of Joseph Camporesi, forms a grand entrance to the museum on the outside; it is adorned with two columns of Cipollino. Four arches in the interior lead to the museum, the gardens, the street, and the court of the archives. Around these arches are eight niches; the whole is of marble.

Returning back to the middle division of the staircase, and then ascending the other two to go to the upper galleries, on the right side is the

CAMERA DELLA BIGA.

(*Biga Chamber.*)

This fine circular room is adorned with four niches between eight fluted columns of marble. In the middle of the room is an ancient marble Biga,

finely sculptured. On the right side is a statue of Perseus; and in the niche is a statue with a long beard, and the name of Sardanapalus, founder of the Assyrian empire, engraved on the mantle. Next is a Bacchus, of fine workmanship.

On the other side is a statue of Alcibiades with his foot upon a helmet, as mentioned in the Greek inscription in the chamber of the Muses: in the niche is a veiled statue with singular drapery, in the act of sacrificing; underneath is a small sarcophagus, with the Genii of the games of the Circus. Next is a naked statue of Apollo with a lyre; on the other side is an Athlete, and in the niche is a statue of Tiberius, in a toga, with excellent drapery; under it is another sarcophagus, with games of the Circus. The next statue is the Athlete, copied from that of Myron; on the other side of the window is a statue of an Auriga of the Circus; in the niche is a robed statue of Augustus holding a book; and lastly, the statue of an Apollo, called Sauroctone. Next comes the

GALLERIA DE' CANDELABRI,

(Gallery of the Candelabras.)

The entrance to this long and magnificent gallery is through an iron grating. It was erected by M. Angelo Simonetti, under Pius VI. and is divided into six parts by as many arches, each sustained by two marble columns. It contains a great quantity of antique marbles, consisting of Egyptian statues, pillars, cups, vases, candelabras,

&c. Descending the grand staircase of the museum, we enter the

GIARDINO VATICANO DETTO DI BELVEDERE,

(Vatican Garden, called the Belvedere.)

Nicholas V. formed this delightful garden which was greatly enlarged by Julius II. under the direction of Bramante Lazzari, who designed the four sides that surround a vast parterre. In the middle of the principal side are two peacocks, and a large niche, before which is an immense bronze pine apple, said to have been placed on the top of Adrian's mausoleum. On the ground is the Egyptian obelisk with hieroglyphics broken in three pieces, found near the Castrensæ amphitheatre; it formerly stood in Aurelian's Circus. Near this garden is another, in which Pius IV. built a beautiful cassino, from the designs of Pirrhus Ligorio. It contains some fine columns and statues, as well as several paintings, by Baroccio, Frederic Zuccari, and Sapi Titi. There are some very fine water-falls in this garden.

In the other garden is the pedestal of the pillar of Antoninus Pius, which was erected in his Forum, by his sons M. Aurelius and L. Verus. This fine monument was found in 1705, at Mount Citorio, in the garden of the missionary priests, together with its pillar, consisting of one piece of red granite, 18 feet in circumference, and 56 in length; but being greatly damaged by a fire in

1769, it has been used to repair the three obelisks erected by Pius VI.

This pedestal is formed of one block of white marble, 11 feet 8 inches high, and 13 wide, and adorned with capital sculptures. On one side is a modern inscription in bronze, corresponding with the ancient; on the opposite side is a basso-relievo representing the Apotheosis of Antoninus Pius, and Faustina his wife, who are carried to heaven on the back of a winged genius, holding a globe in his left hand, on which is a serpent. At the foot of the genius is an allegorical figure holding an obelisk, symbol of immortality. Opposite this is a figure seated, representing Rome, the left hand leaning on a shield, on which is the wolf with Romulus and Remus. On the other sides are figures in semi-relievo, of soldiers on horseback with military ensigns, similar to those carried round the funeral pile of the Cesars.

Quitting this garden, near the back part of St. Peter's, we have a fine view of the exterior architecture of that astonishing edifice, executed in travertine, by Vignola, from the designs of the great Bonarotti.

On the place before St. Peter's sacristy is *St. Martha's church*, erected by Paul III. It contains some fine paintings, two of which are by Lanfranco; they represent St. James with St. Anthony, and St. Ursula. The crucifix in the last chapel is finely sculptured, by Algardi.

At a short distance is the *Mosaic School*, consisting of numerous rooms, in which are disposed

upwards of 17,000 enamels. The Mosaic pictures in St. Peter's, and elsewhere, prove the utility of this art as ancient as it is valuable, since by its exact imitation, it renders the best pictures almost eternal, by preserving them from the ravages of time.

At a little distance is the

CHIESA DI S. MARIA, IN CAMPO SANTO,
(*Church of St. Mary, in the Holy Field.*)

This edifice was erected by St. Leo IV., and called *Campo Santo*, because there was once a cemetery on this spot, where it is said St. Helen placed a quantity of earth, brought from the Holy Sepulchre at Jerusalem. The deposition of the cross on the great altar, is by Caravaggio, and the side pictures are by James di Hasse d' Aversa; on the right side of the altar is a child weeping, an exquisite sculpture, by the celebrated Quesnoy. The altar-piece in the next chapel, and the frescos, are by Polydore da Caravaggio.

Crossing the *Piazza S. Pietro*, behind the colonnade is the *Porta Angelica*, through which we pass to the

MONTE MARIO,
(*Mount Marius.*)

Most travellers ascend this mount in order to enjoy the delightful view of Rome and its environs, which its summit commands. It was anciently called *Clivis Cinnae*; but took its present name from Marius. Millini, who built a charming villa

on the summit, now possessed by the Falconieri family.

On the side of this mount is the *villa Madama*, so called because it belonged to Margaret the daughter of Charles V.; it is now the property of the court of Naples. The cassino was begun from the designs of Raphael, and finished after his death by Julio Romano, who painted the portico, the frieze of a hall, and the ceiling of a room, assisted by John da Udine, who was also an excellent scholar of the immortal Raphael. The villa is now occupied as a farm, and the cassino converted into a granary is falling to decay.

ENVIRONS.

As there are many very interesting objects in the environs of Rome, we shall give a succinct account of the most remarkable; beginning with the

CITTA DI TIVOLI,

(*Town of Tivoli.*)

Quitting Rome by the *Porta S. Lorenzo* (St. Laurence's gate) at a distance of 18 miles, stands this town, situated in the ancient *Latium*, now called *Campagna Romana* (Roman country); its former name was Tibur, from Tiburtus, who founded it 462 years before Rome. It was subjected to Rome, by Camillus, in the year 403, of that city; and was much frequented by the most noble Romans, on account of its fine situation, and the salubrity of the air. Several magnificent edifices were built round it.

In the consular road, leading to Tivoli, were many magnificent tombs, of which some remains are still to be seen.

Four miles beyond St. Laurence's gate, is the river Teverone, the ancient *Anio*, which has its source in Abruzzo, a province of Naples; and,

after passing through Tivoli, where it forms the great cascade, unites with the Tiber, near *Ponte Mollo*. We cross this river over the *Ponte Mammo*, built by Mammea, mother of Alexander Severus.

Eight miles beyond this bridge, is another called

PONTE DELLA SOLFATARA.

The water that passes under this bridge is almost blue, and has a very unpleasant smell of sulphur; whence the name Solfatara. The source which is only about a mile distant to the left of the consular road, forms a lake, that often inundates the neighbouring country; Cardinal Hyppolito d' Este, therefore, whilst governor of Tivoli, made the canal, by which the water of the lake, in a space of two miles, leads to the Teverone, and discharges itself.

Continuing in the left road along the canal, at a mile's distance, is the

LAGO DELLA SOLFATARA, DETTO DELLE ISOLE NATANTI,

(*Lake della Solfatara, called Lake of the Floating Islands.*)

It is somewhat less than a mile in circumference, and about 135 feet deep. The bituminous and other vapours that continually exhale from this lake, uniting with the dust, herbs, &c., blown about by the wind, become condensed, and form different bodies on the water, which, from their

lightness, swim on the surface, and are called for that reason *Isole Natanti* (floating Islands.)

The ancients attributed great virtues to this water, by them called *Albulæ*; for which reason they consecrated a neighbouring wood and fountain to the god *Faunus*, whither the people ran in crowds to consult the oracle; and to which king *Latinus* also went, before he concluded the marriage of his daughter *Lavinia* with *Turnus*.

M. Agrippa's baths, frequented also by *Augustus*, were near this lake. Some fine marble pillars, and pieces of a leaden conduit have been found here.

Not far from the lake are two smaller ones, called *delle Colonette* (little columns) and *St. John's*, which probably communicate with the other lake.

After walking a mile towards Rome, we see the

LAGO DE' TARTARI,

(*Tartar Lake.*)

It is called the Tartar lake, from its waters, which deposit tartareous and calcareous matter. These continual depositions have much diminished its circumference; and there are seen herbs, reeds, &c., enveloped with this matter, which afford great pleasure to the lovers of natural history.

Returning to the great road, after passing the *Solfatara* bridge, at two and a half miles' distance, we again cross the Tevereone, over the *Ponte Lucano*, built by *Plautius Lucanus*, in order to pass

to his possessions, which were separated by the river.

Near this bridge is the

SEPOLCRO DELLA FAMIGLIA PLAUZIA,

(Tomb of the Plautius Family.)

This magnificent tomb was erected in Vespasian's time by the illustrious Plautius family. It is of Tivoli stone, called Trayertine, and is built in the form of a round tower, with the entablature in the middle, similar to Cecilia Metella's tomb. It stands on a square base which was surmounted by many Ionic pillars, only a few fragments of which remain, near the road. Some vestiges of inscriptions may also be seen. The repairs, at the top of this monument, prove that it was used as a fortress during the civil wars in the dark ages.

Two miles beyond this tomb is the

VILLA ADRIANA,

(Adrian's Villa.)

The Emperor Adrian, after having travelled through the Roman empire, endeavoured to collect in this villa the most curious and valuable objects that he had seen in Greece, in Asia, and in Egypt; so that it contained a number of edifices in a circuit of seven miles. His successors despoiled it of great part of its riches; and it was also ruined by the Goths, who took refuge there.

The remains of buildings still visible, and the extraordinary number of marbles which have been dug up, and are now preserved in the museums

and galleries of Rome, serve as testimonies to the magnificence of this celebrated place.

This superb villa contained three theatres; one of which is better preserved than any other known, for there are still seen, some vestiges of the seats, of the scenery, the orchestra, and the actors' rooms; besides a riding school; the temple of the Stoicks, with seven niches for statues; a maritime theatre surrounded by piazzas; a library, of which some rooms, with paintings on the ceiling, are still seen; the temples of Diana and Venus; the Imperial palace, two stories high; the temple of Apollo, in which were niches for the nine Muses; the quarters of the Pretorian Guards, vulgarly called the *Cento Camerelle*, so named from a number of small rooms divided into three floors, which had no interior communication, but a door to each chamber, that served as a window; the Baths for the men and for the women, four saloons of which remain; the Temple made to imitate that of Serapis, in Egypt; the Elysian Fields, and several edifices, of which scarcely any traces remain.

Returning to the Tivoli road, before we enter that town, is seen a delightful walk, corruptly called *Strada di Cassino*, because the country-house of Cassius in which the conspiracy against Julius Cæsar was planned; was situated there.

On entering Tivoli, by the *Porta Santa Croce* (Holy Cross) is seen the celebrated



Tempio della Sibilla a Tivoli.

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Sepolcro di Gajo Cestio

TEMPIO DELLA SIBILLA,

(Temple of the Sibyl.)

It is of very elegant architecture. Plutarch says, that Numa Pompilius erected the temple, in honour of Vesta, of a circular form, to represent the Universe; all antiquaries therefore believe this to have been Vesta's temple, and that the real temple of the Tiburtine Sibyl is that near it, now converted into St. George's church. This however is commonly called the Sibyl's Temple. The exterior and interior walls are covered with small squares, a sort of work called by the ancients *opus reticulatum*. This superb temple is 23 feet in diameter: it was surrounded by eighteen pillars; but only ten are left; they are of travertine, fluted, of the Corinthian order, and 19 feet high, exclusive of the capital; the entablature is adorned with festoons, and heads of oxen. The beauty and picturesque effect of this temple is greatly augmented by its situation on the summit of a rock, above a large valley, and opposite the great cascade of the river.

To the left of this temple is the one commonly thought Vesta's, but by the best antiquaries believed to be the real temple of the Tiburtine Sibyl. It is of travertine, of an oblong form, adorned with four Ionic pillars in front.

Near the temple of the Sibyl is an inn called La Sibilla, and at a short distance is the

GROTTA DI NETTUNO,

(Neptune's Grotto.)

The descent into this grotto is by a winding staircase, constructed by General Miollis the French governor of Rome in 1809. The waters of the Teverone, after forming the great cascade, are precipitated down a narrow path into this horrible abyss, called *Neptune's Grotto*; where they have formed arches and caverns. The different reflections of the light in this place, on the arcades and shelves, and the quantity of water dashing with fury against the rocks, and then breaking, form a contrast highly astonishing and interesting to strangers.

Returning up from this grotto, and then descending a narrow staircase cut in the ground, we enter the

GROTTA DELLE SIRENE,

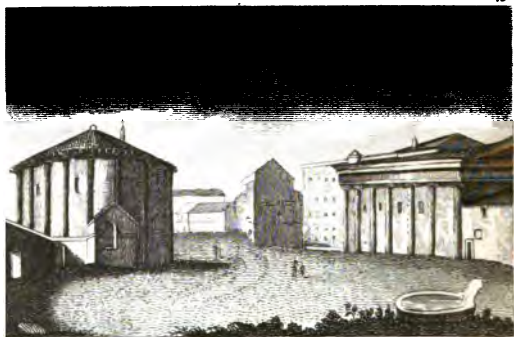
(Sirens' Grotto.)

The road, leading into this terrible but delightful grotto, into which the waters of the Teverone fall a third time, has not long been discovered. It is not less curious and picturesque than the grotto of Neptune, from the reflection of the water, and the quantity of shelves: this contrast of the horrible and the beautiful, has given it the name of the *Sirens' Grotto*.

On returning to the road, at a little distance, is the bridge, from which may be seen the



Le Cascatelle a Tivoli.



Avanzi del Tempio di Vesta.

GRAN CADUTA DEL FIUME ANIENI,

(Great Cascade of the Anio or Teverone.)

The waters of the Teverone form this fine and astonishing waterfall, and then flow among the rocks, whence they are precipitated into a gulf on the other side of the same bridge; they then fall into the grottos of Neptune and the Sirens; and, lastly, into the Tiber.

This bridge leads to the *Porta St. Angelo*, beyond which are the

CASCATELLE DI TIVOLI,

(Cascades of Tivoli.)

The waters of the Teverone, after serving the manufactories of copper, iron, &c., form these small cascades, which are not less interesting and picturesque than the others. The first, which is the largest, is formed by water-falls; the other by three streams which issue from the villa of *Mecenas*.

The country-house of *Quintilius Varus* was in this neighbourhood; a few vestiges are still seen: the statues, pillars, Mosaics, and other treasures found among the ruins, prove that it was as magnificent as *Mecenas'* villa.

Returning to the town, is seen the

VILLA D' ESTE.

This magnificent villa was constructed in 1542, by Cardinal *Hyppolito d' Este*, son to *Alphonso*, Duke of Ferrara. Its fine situation, gardens,

groves, fountains, cascades, statues, and numerous other fine objects, rendered it one of the most sumptuous and delightful houses in Italy; it is supposed that Ariosto wrote his poem here.

The cassino is very magnificent, and is adorned with paintings, by Frederic Zuccari, Muziano, and other eminent artists of those times. Notwithstanding the present ruinous condition of the villa, it still retains vestiges of its ancient splendour.

Going towards the *Porta Romana*, we see remains of *Mecenas' villa*, above which was the consular road; there are still to be seen some fragments of a lower portico, consisting of two orders of arches, under which the public road passes.

In a neighbouring vineyard may be seen all the ruins of this villa; there are the remains of a square edifice, with Doric columns and arcades; built with small square stones; the arches lead into a portico, where, at one end, is a small cascade, that renders it very picturesque. Behind this portico are rooms, beyond which is a second portico looking towards the Teverone; it has also Doric pillars and arcades. These porticos and rooms are built over a subterranean apartment, commonly called *Mecenas' stables*, which is supposed to have been a reservoir of water. On one side of this room a canal has been cut, through which runs a rapid torrent; its fall forms a fine sheet of water, which is seen near the *Cascatelle*.

Quitting Tivoli, in the Valerian way, near the

church of St. Cosimato, is the subterranean aqueduct of the Claudian and Marcian waters, which is formed by a canal cut in the mountain.

Fifteen miles beyond Tivoli, is *Licenza*, a village anciently called *Digentia*; in this place was Horace's villa, so often mentioned in the works of that great poet.

Returning to Tivoli, and passing through the *Porta Romana*, in a vineyard on the left, is seen an ancient edifice of a circular form, in good preservation, called *Tempio della Tosse*.

A little farther, in another vineyard, are seen two ancient monuments resembling pilasters, supposed to be the remains of some tombs. That which is best preserved, commonly called the *Pilaster of Tivoli*, is adorned with a fine basso-relievo in marble; it represents a man standing, and holding a horse by the snaffle.

Twelve miles from Tivoli, and twenty-two from Rome, is situated the

TOWN OF PALESTRINA.

It is the ancient Preneste, a town celebrated in the Roman history; its origin was anterior to the Trojan war; the poets mention Caeculus, Vulcan's son, as the founder; but historians attribute it to Preneste, the son of King Latinus. It was much frequented by the emperors and other distinguished persons, on account of its elevated situation, and the salubrity of the air. The most renowned building that adorned it was the Temple of For-

tune, built or repaired by L. Sylla: it was so large that it occupied almost the whole of the mountain. The town, after being destroyed in 1432, was rebuilt on the ruins of this temple, of which some remains are still visible. It had a fine Mosaic pavement, part of which is in the Palazzo Barberini. On this Mosaic are seen different animals, various plants, a tent with soldiers, a galley, Egyptian figures playing on musical instruments, towers, obelisks, cottages, figures employed in rural labours, and other objects. Many antiquaries have given explanations of the subject, but not any that are satisfactory.

Six miles from Palestrina, is a small village, called *Colonna*, near which is the source of the Virgin, or Trevi water. The ancient town of *Collatia* was situated here, near the lake of Pontano, and not far from this lake was the ancient town of *Gabia*, discovered in the last century, in the excavations made by Mr. Hamilton. In Domitia's country-house were found several fine statues, busts, &c. which are now in the Royal Museum at Paris.—Two miles from Colonna, and twelve from Rome, is the

CITTA DI FRASCATI,

(*Town of Frascati.*)

It is the ancient *Tusculum*, said to have been built on the summit of the hill, by Telegonus, son of Ulysses; and enlarged by the Tuscans, from whom it took its name. It was the native country of Cato, the Censor, great grandfather of Cato of

Utica, and head of the Porcia family. Cicero's celebrated country-house was situated there; and it has given the name of Tusculans to the philosophic dissertations that he composed in his retreat.

After the fall of Rome this town still continued in considerable repute, but in 1191, it was attacked and entirely ruined by the Romans; the inhabitants then established themselves under the ancient town; and to prevent the injuries of the weather, constructed cottages covered with branches, called *Frascê* in Italian, from which the name of Frascati was given to the new town. Passing through the principal gate of Frascati, we enter a fine square, on which stands the cathedral church of St. Peter's; and a fountain with three jets.

In the cathedral is an inscription to the memory of Charles Edward, son of James III., the pretender to the crown of England, erected by his brother the cardinal of York and bishop of Tusculum.

The agreeable situation and salubrious air of this town, cause it to be much frequented by the Romans, especially in the fine season: there are consequently many magnificent country-houses, amongst which is distinguished the *Villa Aldobrandini*, likewise called *Belvedere*, from its delightful situation. It belongs to the Borghese family, and was constructed under Clement VIII., by his nephew Cardinal Aldobrandini; James della Porta was the architect. The casino is adorned with fine marbles and paintings, by Ar-

pino. The gardens contain fountains, cascades, &c.

Opposite the cassino is an edifice, in which are cascades and statues; amongst others, a Centaur sounding a trumpet; and Pan playing a flute, which sounds like an organ, by means of the water. In a room, near the great cascade, is a view of Mount Parnassus in relievo, where there are several figures, playing different instruments by means of the water; this room is decorated all round with Mosaics, and painted in fresco by the celebrated Domenichino.

The *villa Conti* is one of the finest villas in the neighbourhood of Frascati. The Borghese family has another villa here, commonly called *villa Taverna*; it was constructed by Cardinal Scipio Borghese, nephew of Paul V. The magnificence of the cassino, the statues and paintings that decorate it, and the fine gardens, fountains, cascades, &c., render it very distinguished. From this villa we pass immediately into that of *Mon-dragone*, also belonging to the Borghese family. The cassino, erected from the designs of Flaminio Ponzio, is extremely magnificent, and contains a gallery adorned with antique statues and pictures. At one part of the garden is a fine portico, made by Vignola; it is composed of five arcades, decorated with Ionic columns and pilasters. There is also a small building in the antique style, with six niches containing statues.

The *Rufina* is another fine villa with a cassino, adorned with paintings, by Gherzi, and various

other artists. Bernini was the architect; it belongs to the Falconieri family.

At a short distance is the *villa Bracciano*; in the cassino are various pictures, and a ceiling painted in Domenichino's manner.

At the top of the mount, where the ancient Tusculum stood, is a charming villa, called *La Rufinella*, belonging to Prince Lucien Buonaparte. It is very splendid, and from the cassino there is a very fine view of all Rome, and the sea. Cicero's country-house was on this mount, the remains are called *Cicero's Grottos*. Some ruins of an amphitheatre are also to be seen, in a very elevated situation.

At two miles' distance from Frascati, is the

GROTTA FERRATA.

In this small village is the church of St. Mary, belonging to the Greek Monks of St. Basil. It was erected by St. Bartholomew Nileo, in A. D. 1000, who fled thither from the Arabs when they ravaged Calabria. When this church was repaired by Cardinal Farnese, who held the benefice, the chapel adjoining was painted in fresco by the celebrated Domenichino, who has represented different events in the life of St. Bartholomew Nileo; that great artist seems to have excelled himself in this fine work: the altar-piece is in oil, and was painted by his master, Annibal Caracci.

Under this village, in the valley, runs the *Marrana*, which was the Crabra water; its source is two miles farther on, and it enters Rome near the

great circus. At about two miles and a half from Grotta Ferrata, is

MARINO.

This small but delightful village took its name from Marinus, or Lucius Murenus, whose country-houses were there. It is much frequented by the Romans, on account of its charming situation.

In the church of St. Barnabas, on the altar of the cross near the sacristy, is a very fine picture representing the martyrdom of St. Bartholomew, in Guercino's best manner; the martyrdom of St. Barnabas, on the great altar, is likewise of his school.

In the church of the Trinity is an exquisite painting by Guido, representing the Holy Trinity.

Lastly, in the church of the *Madonna delle Grazie* (Virgin of Grace or Favour), behind the great altar is a St. Roche, by Domenichino. Three miles distant from Marino, is

CASTEL GANDOLFO.

This small village is so finely situated, and the air is so salubrious, that the Popes have built a magnificent palace and gardens, where they pass a part of the autumn. The principal church of this village is in the square; it was built from the designs of Bernini, in the form of a Greek cross. On the great altar is a painting, by Peter da Cortona; and on the altar to the left, is an Assumption, by Carlo Maratti.

At the entrance of this village is the villa Bar-

berini, which contains a considerable portion of Domitian's country-house.

The lake, surrounded by hills, near this village, seems to have been the crater of a volcano, and presents a very picturesque appearance: it is between five and six miles in circuit, and 500 feet deep.

On a level with the lake are two grottos, said to have contained rooms adorned with statues of nymphs. The canal of this lake is one of the most singular works of ancient Rome; the waters discharge themselves into the plain beyond the hills; this discharge is called *emissario*. It was made 398 years before the Christian era, on account of an extraordinary increase of the waters, at the time the Romans were engaged at the siege of the Veians; the waters rose 330 feet above the ordinary level, and threatened Rome with a terrible inundation; deputies were sent to consult the oracle at Delphos; the oracle replied that the Romans would only conquer the Veians after having made a conveyance for the waters of Lake Albano (its ancient name), for which reason the mountain near the lake on the village side, was immediately penetrated, and the work prosecuted with so much assiduity, that at the end of a year a canal was formed two miles long, three feet and a half wide, and six feet high. It cost an immense sum of money, and was made with such solidity, that it still serves for the same purpose, although it has never been repaired.

A fine road planted with trees, about a mile long, leads from Castel Gandolfo to the

CITTA D' ALBANO

(*City of Albano.*)

About 400 years before the foundation of Rome, Ascanius, son of Eneas, built the city of *Alba Longa*, which was afterwards called Albano. This town having been destroyed by Tullius Hostilius, was rebuilt shortly before the time of Nero, not on the hill as formerly, but on the plain, just where the sumptuous villas of Pompey the Great and Domitian, and the temples of Venus and the goddess Bona had stood. Previous to entering Albano, on the left hand, is seen a lofty edifice, covered with square stones, in the inside of which is a room 11 feet long, and 7 wide. Although despoiled of its ornaments it has evidently been a magnificent sepulchral monument; as no inscription or memorial remains, some have supposed it to be the tomb of Ascanius himself, but being opposite Pompey's palace it is generally believed, according to Plutarch, to have been raised by that hero to contain the ashes of Julia his wife, and Cesar's daughter.

On the other side of Albano, near the church of the *Madonna della Stella* (Star), is seen another magnificent tomb formed of a large square base, 59 feet in circumference, on which were raised five circular pyramids, but only two are remaining. In the middle pyramid was a place for the ashes, but this pyramid is almost entirely ruined. The extraordinary architecture of this tomb has in-

duced many persons to attribute it to the Horatii and Curiatii: but Livy says they were buried where they fell, which was near the Latin Way, five miles from Rome. Plutarch assures us, that Pompey's ashes were brought from Egypt to his widow Cornelia, who placed them near his villa at Alba Longa; the first antiquaries therefore agree in supposing this to be the tomb of that hero. In its present ruinous state it has a very picturesque appearance.

In the city of Albano are a number of churches, cassinos, and fine promenades, which attract numerous visitors in the fine season of the year. Above the town are seen the remains of an amphitheatre, and a reservoir of water, supposed to have been made by Domitian. At the distance of a mile is

RICCIA.

This small village, formerly called *Aricia*, is situated on the Appian Way; it was founded by Archilöus Siculus 500 years before the Trojan war. It is said, that the statue of Scythian Diana, being placed there by Orestes, who brought it from Tauris, caused it to be named *Aricia*; it was the birth-place of Accia, the mother of Octavius Augustus. Pope Alexander VII., of the Chigi family (to whom the manor belongs), employed Bernini to build a fine church there, opposite his palace; it is of a circular form, adorned with fluted Corinthian pillars, and the gallery was painted in fresco, by Borgognone.

CHRONOLOGY

OF

THE ROMAN EMPERORS,

DOWN TO
 CONSTANTINE THE GREAT,
Together with the Year of their Election.

Octavius Augustus, the founder of the Roman Empire,
 reigned 41 years, and died in the year of Christ, 14.

A. D.

14 Tiberius
 39 Caligula
 43 Claudius
 54 Nero
 68 Galba
 69 Otto
 69 Vitellius
 69 Vespasian
 79 Titus
 81 Domitian
 96 Nerva
 98 Trajan
 117 Adrian
 138 Antoninus Pius
 161 Marcus Aurelius and
 Lucius Verus
 180 Commodus
 193 Pertinax
 193 Didius Julianus
 193 Septimius Severus
 211 Antoninus Caracalla
 and Geta his brother
 217 Macrinus
 218 Heliogabalus

A. D.

222 Alexander Severus
 235 Massiminus
 236 M. Antonius Gordian
 and Gordian II.
 238 Balbinus and Massi-
 mus
 238 Gordian III.
 244 Philip
 249 Decius
 251 Gallus
 254 Emilian
 254 Valerian
 261 Gallienus
 268 Claudius II.
 271 Aurelian
 275 Tacitus
 276 Probus
 282 Carus
 284 Carinus and Numerian
 286 Diocletian and Mas-
 simianus
 305 Constantius Clorus
 306 Constantine the Great,
 who died in 337

CHRONOLOGY

OF THE

LAST SIXTY-TWO POPES,

With the Year of their Creation, their Surname, and their Country.

From St. Peter, to St. Celestine V., created in 1294, there were 192 Popes, and altogether there have been 254 reigning Pontiffs.

A. D.

1294	Boniface VIII.	Gaetano, of Anagni
1303	Benedict XI.	Boccasini, of Treviso
1305	Clement V.	Gotone, of Gascony
1316	John XXII.	Eusa, Cantuatiense
1334	Benedict XII.	Furnerio, of Tolosa
1342	Clement VI.	Ruggero, of Limone
1352	Innocent VI.	Alberti, of Limone
1362	Urban V.	Grimoaldi, a Frenchman
1370	Gregory XI.	Belforte, of Limone
1378	Urban VI.	Prignano, a Neapolitan
1389	Boniface IX.	Tomacelli, a Neapolitan
1404	Innocent VII.	Meliorato, of Sulmona
1406	Gregory XII.	Correro, a Venetian
1409	Alexander V.	Filareto, of Candia
1410	John XXIII.	Cossa, a Neapolitan
1417	Martin V.	Colonna, a Roman
1431	Eugene IV.	Condulmerà, a Venetian
1447	Nicholas V.	Pantherucello, of Sarzana
1455	Calistus III.	Borgia, a Spaniard
1458	Pius II.	Piccolomini, of Sienna
1464	Paul II.	Barbò, a Venetian
1471	Sixtus IV.	della Rovere, of Savona
1484	Innocent VIII.	Cibo, of Genoa
1492	Alexander VI.	Lencoli, a Spaniard

1503 Pius III.	Piccolomini, of Sienna
1503 Julius II.	della Rovere, of Savona
1513 Leo X.	de' Medici, a Florentine
1522 Adrian VI.	Florenzio, a Dutchman
1523 Clement VII.	de' Medici, a Florentine
1534 Paul III.	Farnese, a Roman
1550 Julius III.	de' Monte, a Roman
1555 Marcellus II.	Cervino, of Montepulciano
1555 Paul IV.	Garaffa, a Neapolitan
1559 Pius IV.	de' Medici, a Milanese
1566 S. Pius V.	Ghisilieri, a Lombard
1572 Gregory XIII.	Buoncompagni, a Bolognese
1585 Sixtus V.	Peretti, of Montalto
1590 Urban VII.	Castagna, a Roman
1590 Gregory XIV.	Sfondinati, a Milanese
1591 Innocent IX.	Facchinetti, a Bolognese
1592 Clement VIII.	Aldobrandini, a Florentine
1603 Leo XI.	de' Medici, a Florentine
1603 Paul V.	Borghese, a Roman
1621 Gregory XV.	Ludovisi, a Bolognese
1623 Urban VIII.	Barberini, a Florentine
1644 Innocent X.	Pamfilj, a Roman
1655 Alexander VII.	Chigi, of Sienna
1667 Clement IX.	Rospigliosi, of Pistoia
1670 Clement X.	Altieri, a Roman
1676 Innocent XI.	Odescalchi, of Como
1689 Alexander VIII.	Ottoboni, a Venetian
1691 Innocent XII.	Pignatelli, a Neapolitan
1700 Clement XI.	Albani, of Urbino
1721 Innocent XIII.	Conti, a Roman
1724 Benedict XIII.	Orsini, a Roman
1730 Clement XII.	Corsini, a Florentine
1740 Benedict XIV.	Lambertini, a Bolognese
1758 Clement XIII.	Rezzonico, a Venetian
1769 Clement XIV.	Ganganelli, of S. Angelo in Vado
1775 Pius VI.	Braschi of Cesena
1800 Pius VII.	Chiaramonti, of Cesena
1823 Leo XII.	Della Genga, of La Genga, near Sasso-ferrato

CHRONOLOGICAL LIST

OF THE

MOST CELEBRATED PAINTERS

Mentioned in this Work, with the Years in which they were born and died.

Born about the Year		Died
1240	Cimabue, a Florentine	1300
1276	Giotto di Bondone, a Florentine . . .	1336
1402	Masaccio, a Florentine	1448
1419	Gentile Bellini, a Venetian	1501
1425	Giovanni Bellini, a Venetian	1515
1446	Pietro Perugino	1524
1451	Andrea Mantegna, of Padua	1517
1452	Leonardo da Vinci, of Tuscany . . .	1519
1454	Bernardino Pinturicchio, of Perugia .	1513
1469	Fra. Bartolomeo di S. Marco, a Florentine	1517
1470	Alberto Duro, a German	1528
1474	Michael Angelo Buonarrotti, a Florentine	1564
1475	Baldassar Peruzzi, of Sienna	1550
1477	Tiziano Vecelli, a Venetian	1576
1478	Giorgio Barbarelli, called Giorgione, a Venetian	1511
1480	Gio. Antonio Vercelli, called il Sodoma, of Sienna	1555
1483	Raffaello Sanzio, of Urbino	1520
1484	Gio. Antonio Pordenone, a Venetian . .	1540
1485	Fra. Sebastiano del Piombo, a Venetian	1547
1488	Gio. Francesco Penni, called il Fattore, a Florentine	1528
1488	Andrea del Sarto, a Florentine	1530
1490	Francesco Primaticcio, a Bolognese . .	1570
1492	Giulio Pipi, called Giulio Romano . .	1546

Born about
the Year

Died

1494	Antonio Allegri, da Corregio, in Modena	1534
1494	Maturino da Caravaggio, in Modena	1528
1494	Giovanni da Udine, in the Venetian States	1564
1495	Polidoro da Caravaggio, in the Milanese	1543
1500	Pierin del Vago, a Tuscan	1547
1504	Francesco Mazzuoli, called il Parmigianino, of Parma	1540
1509	Daniello Ricciarelli, da Volterra, in Tuscany	1566
1510	Giacomo Bassano, of the Venetian States	1592
1510	Angelo Bronzino, a Florentine	1570
1510	Francesco Salviati, a Florentine	1563
1512	Giacomo Robusti, called il Tintoretto, a Venetian	1594
1514	Giorgio Vasari, of Arezzo, in Tuscany	1574
1528	Federico Baroccio, of Urbino	1612
1529	Taddeo Zuccari, of Urbino	1566
1532	Paolo Cagliari, Veronese	1582
1532	Girolamo Muziano, of Brescia	1590
1535	Scipione Pulzone, called Gaetano	1609
1540	Palma the Elder, a Venetian	1588
1548	Federico Zuccari, of Urbino	1609
1544	Palma the Younger, a Venetian	1628
1550	Francesco Bassano, a Venetian	1594
1554	Paolo Brilli, of Antwerp	1626
1555	Ludovico Caracci, a Bolognese	1619
1557	Fra Cosimo Piazza Cappuccino, a Venetian	1621
1557	Ventura Salimbeni, of Sienna	1613
1558	Agostino Caracci, a Bolognese	1602
1560	Annibale Caracci, a Bolognese	1609
1560	Bartolomeo Schidone, of Modena	1616
1560	Giovanni de' Vecchi, a Florentine	1610
1563	Raffaellin da Reggio, of Modena	1620
1565	Domenico Passignani, a Florentine	1639
1566	Francesco Vanni, of Sienna	1610
1569	Michael Angelo da Caravaggio, in the Milanese	1602
1570	Giuseppe Cesari of Arpino, in the kingdom of Naples	1640

LIST OF PAINTERS.

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Born about the Year		Died
1575	Guido Reni, a Bolognese	1642
1577	Peter Paul Rubens, a Fleming . . .	1640
1578	Baccio Ciampi, a Florentine . . .	1641
1578	Francesco Albani, a Bolognese . . .	1660
1581	Domenico Zampieri, called il Domenichino, a Bolognese	1641
1581	Giovanni Lanfranco, Parmigiano . . .	1647
1585	Carlo Saraceni, called Veneziano . . .	1625
1589	Giuseppe Ribera, called Spagnoletto, of Valenza, in Spain	1656
1590	Giovanni of S. Giovanni, in Tuscany . .	1636
1590	Gio. Francesco Barbieri, called il Guercino, of Certo, near Bologna	1666
1592	Gerard Honthorst, called delle Notte, of Utrecht	1660
1594	Nicholas Poussin, a Frenchman . . .	1665
1596	Pietro Berettini, of Cortona	1670
1599	Antonio Vandyck, of Antwerp	1641
1599	Andrea Sacchi, a Roman	1661
1600	Claudius Gellè, of Lorenzo	1632
1600	Pierre Valentin, a Frenchman	1632
1602	Michael Angelo Caravaggio, a Roman . .	1660
1606	Rembrandt, of Leyden	1674
1610	Jean Both, a Frenchman	1650
1611	Pietro Testa, of Lucca	1650
1612	Pietro Francesco Mola, a Milanese . .	1668
1613	Gasparo Dughet, a Roman, called Gasparo Poussin	1675
1613	Bartolommeo Murillo, a Spaniard . . .	1685
1615	Salvator Rosa, a Neapolitan	1673
1615	Benvenuto Garofolo, of Ferrara . . .	1695
1616	Giovanni Benedetto Castiglione, of Genoa	1670
1617	Gio. Francesco Romanelli, of Viterbo . .	1662
1621	Giacomo Cortesi, called il Borgognone	1670
1623	Giacinto Brandi of Poli, in the Roman States	1691
1623	Luca Giordano, a Neapolitan	1703
1625	Carlo Maratta, a Roman	1713
1629	Carlo Cignani, a Bolognese	1719

Born about
the Year

		Died
1684	Ciro Ferri, a Roman	1689
1685	Luigi Garzi of Pistoia, in Tuscany	1721
1689	Gio. Battista Gauli, called il Bacciccio, of Genoa	1709
1648	Mattia Preti, called Calebrese	1699
1654	Francesco Trevisani, a Roman	1746
1657	Francesco Solimene, a Neapolitan	1747
1685	Marco Benefiale, a Roman	1764
1699	Pierre Subleyras, a Frenchman	1749
1709	Pompeo Battoni, of Lucca	1786
1728	Antonio Raffaello Mengs, of Aussik in Bo- hemia	1797

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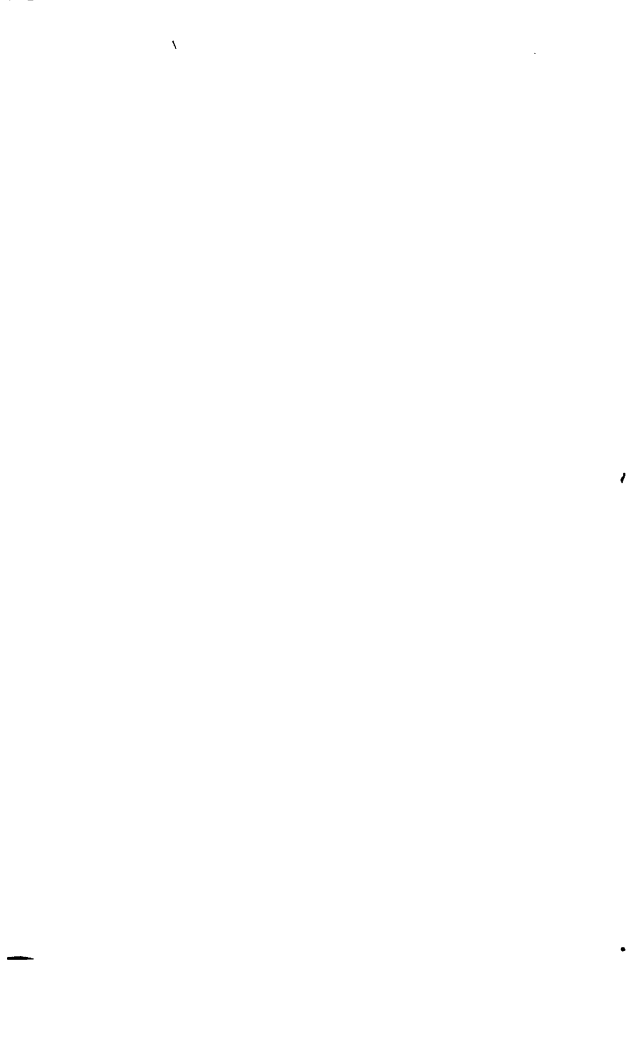
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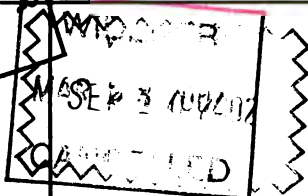
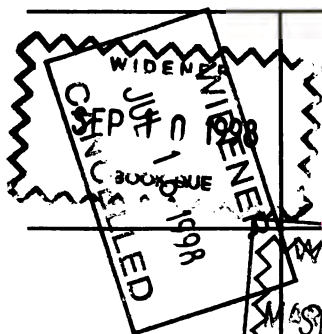
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